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Edited by James Francis Cooke Assistant Editor, Edward Ellsworth Hipsher SEPTEMBER, 1925

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CONTENTS FOR SEPTEMBER, 1925

Five Rossini "String Quartets" have Five Rossini "String Quartets in the Library of the Royal Academy of Music of London. They had been written for Lord Burghersh, afterward Karl of Westmoreland, the founder of the Royal Academy. They have no marks of expression and seem never to have been

The Metropolitian operator community of New York, through (light) Gatif-Canagar, of New York, and the Canagar Cana

The Salzburg Festival has been offi-cially recognized by the Austrian Government. Telects of admission to the festival have been ordered to be accepted at the frontier in lieu of the usual passport with its customary fee of ten dollars.

"The Australian Musical News," a m "The Australina Musical News," a most interesting and enterprising journal, now in its fourteenth volume, visited our office this month. Welcome! It is good to know an unsteal achievements are so vigorous II, quarters so distant that the news we receive is

A National Conservatory of Music has been founded at Buenos Aires, with Carlos Lopez Buchardo as the director.

The New York Symphosty Orchestra, with Warle Dammers on Converged Converged

A New Piano Pedal, enabling the per-former to hold, swell or diminish tones after the key has been struck, has been invented by John Hayes Hammond, Jr. It has had a successful private trial in Symphony Hall, of

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of ten dollars. "Operat" is having another phase direct musical Fyrnd Society, Philadel-mandom Prelume the cycle is 31000, divided into \$3,000, \$3,000 and repeating itself, and we are to come again to \$2,000, a prime for the best inrec Chamber the me when we may silback easily at the supera and enjoy are without being a subject of bonettes.

manuging director of the summer opera sea-son at the Zoological Garden, has been made associate conductor of the Cincinnati Sym-phony Orchestra.

"Resurrection," an opera by Franco Al-fano, with the libretto adapted from Tolstol's great novel of the same name, has won a con-siderable success at the Nice Mandcipal Casino, because of its rich and colorful orchestration and pronounced melodic elements.

The One-Thousandth Anniversary of the Lower Rhine Music Festival, which con-venes in succession at Insseldorf, Aachen (Aix-la-Chapelle) and Cologne, was ecle-brated this year at Cologne, by concerts, from June 11 to 14.

A Bast of Pacclui, to be made by the Russian sculptor, Troubetskoy, has been or-dered for the La Scala of Milan.

Erik Satie, one of the best known of the modern French composers, passed away July 3. An Intune of S.N. bis lectures served to introduce several composers who later became famous. His compositions include latters, incidental music to plays, and numerous plano pieces, mostly with zintuckit titles.

The Centenary Celebrations for Jo-nana Strauss were initiated larely by a con-ylems, where his father spent the summers of 1831-1836 with his family, and where do-lam, at title watte, which his wife had published forty years later as a surprise to her husband.

George Ashdown Andsley, born in Scotland, but having spent most of bis life in America as a leading ecclesiastical and organ architect, and the nuthor of several intertainty works on organ building, architecture and the allied arts, died in the last week of June.

Polyglot Casts at the Metropolitan and Anditorium have been the hierarch and and polyground the property of Milan might claim the palm in this achieve next, for at a performance of "Polese next, for at a performance of "Polese" of the season which was not sang in Italian, the artist were: 'Pellens, Belthui', Melande, American: Ark, Exprisin, 1904aa, 'Prench'; 'Iniold, French'; conductor, Toscaniaf, the only Italian santishing a principal part.

Francesco Berger, eminent musician and musicologist, of London, recently cele-brated his ninety-second birthday. Eighty-two years ago he made his first public appear-ance as a pianist. Charles Dickens was his personal friend, and the active nonogenarian still buslly pursues his professional work.

"Il Trovatore" was recently "revived" at the La Scala of Milan, after an absence since 1903. And this in Italy!

leaderless orchestra organized by the musi-cians of the Moscow State Opera Orchestra before a work may be presented to the public. The brilliancy of the state opera has been attributed largely to the training of many of the orchestra members without a leader.

"Countess Mariza." by Emerich Kalman, has broken the record set by Lehar's "Merry Widow," having had over three bundred per-formances in Vienna and more than two bun-

One yee in \$6.2116 (tippublished Work) is no we organization for the purpose of young composers in Paris. The Corporation for Rome, With the British Music Society active, almost an epidemic of organizations of the control of the co

A Choir of Three Thonsand Volces same before King George, Queen Mary and the Dake of York at the Wembley Stadium on May 25. The performance was conducted by Dr. Charles MacPhersch, organist of St. Paul's Cathedral.

"Saug Po," an opera founded on a Chluese Don Juan, the musical score by Rodolf Tlascal and libretta by R. E. Burgssun, had its pre-mière at Vienna on May 22.

Luciennie Brevail, dramatic soprano, has received the decoration of the Legion of Ilmore, being one of the few women to receive this distinction. For your women to receive this distinction, they go with the superior of the

Gustave Garcia, son of the celebrated Manuel Garcia, and himself at one time an eminent baritone of England, after which he became one of that country's most favored traciners of singing, died recently in London at the age of eighty-nine.

without adding one word too many, explicit explana-tions occur whenever needed, and they indeed help both student and teacher.

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Honorary Distinctions

THERE is a misty legend, undoubtedly apocryphal, but none the less pointed, that a famous master (was it Handel or Haydn?) went to a great English University (was it Cambridge or Oxford?) and there, after having received a degree of Doctor of Music, twisted his sheepskin into a fool's cap and, placing it upon the head of one of the college servants, announced, "There, I make you a Doctor of Music."

However spurious and clumsy this wit, the story is not without justice. Great universities often stoop from their academic dignity and confer honorary degrees upon men and women who have coucated themselves to higher achievements than thousands of the graduates of the institutions conferring the degrees. This has happened innumerable times. It is a very pleasant bit of scholastic complacency—this recognition of the Alumni of the University of Hard Knocks.

On the other hand, academic degrees, given indiscriminately (even purchased in the past), can become a very delusive and dangerous source of abusc. They should be guarded with the greatest propriety. Society has a right to demand that these distinctions should be conforred only upon those who have done work that is admittedly of very great significance to mankind. The peddling out of degrees upon local celebrities whose names can never reach the permanent halls of fame is merely a pathetic pandering to human vanity. The achievements of one receiving an honorary degree should be apodictic, otherwise the whole system of degrees becomes a

In America, the degree of Doctor of Music has been conferred upon many musicians of high standing, almost invariably as hon. causa. A few men have worked for the degree and earned it in their course. Therefore the American distinction is hardly comparable with that of the great English Universities where the degree is rarely conferred except for work done along prescribed University lines and followed by a very "stiff" examination. On the other hand, there are thousands of English university graduates who possess degrees in music whose apodictic accompfishments could hardly compare in any way with those of such Americans as Edward MacDowell, William Mason, Horatio Parker (Mus. Doc. hon. causa Cambridge University, England) or George W. Chadwick. When Sir Edward Elgar received the degree of Doctor of Music from Cambridge University, the distinction was about equally divided between the institution and the composer. The selftaught Elgar is at once the most masterly English composer since Purcell and at the same time the most unacademic.

We are, of course, wholly out of sympathy with any tendency to grant music degrees, particularly honorary degrees, unless there are some conspicuous evidences of accomplishment of permanent value to the times. When President Coolidge was invited last Spring to attend some twenty college commencements and receive honorary degrees, it was quite obvious that the distinction of his presence was greater than any honor the college could bestow.

In music, the Doctor of Music receives upon the occasion a hood lined with pink, an instpid color to be sure, unless we desire to look upon it as the pink of perfection. Most of those who have received the degree have been so very busy in their after-lives that they have had little time to think of it.

THE ETUDE is pleased to congratulate at this time four of its friends who have recently received the honorary degree of Doctor of Music. Thurlow Lieurance, noted investigator

of Indian music and composer whose delightful compositions arc sung around the world, received the degree from the Cincinnati College of Music, where he had previously studied with Frank van Der Stucken and others. His work in original rescarch alone would entitle him to high academic recognition. LeRoy Campbell, educator, who has been at the head of a flourishing conservatory for years, has made innumerable educational pilgrimages abroad and has been a contributor to THE ETUDE for many years, received the degree from Grove City College. Willem Van de Wall, one of the most remarkable musical workers of the present time, who has for years devoted himself to the problem of curing insanity through musical means and has accomplished wonderful results, received the degree from Muhlenburg College. Van de Wall is a psychologist of high ability and a musician who has played with many of the great orchestras of the world. Harry Alexander Matthews, English-born organist and composer of many notable cantatas, received the degree from the University of Pennsylvania, where he is conductor of the Glee Club.

Small Town Stuff

THERE is always a tendency for the city nit-wit to laugh at the small town. Forty-second Street and Broadway is supposed to be so much more sophisticated than Main Street and Willow Lanc that these localities are represented as presenting, comparative degrees of mentality.

What are the facts? We have just been over a list of representative American educators who have been considerable factors in the making of musical America. Less than twenty per cent, of the men were born in large cities. Eighty per cent. were born in small towns. Hurrah for the small town!

Too Much Technic?

THE technic of both the construction of music and the interpretation of music is singularly complex-possibly more complex than that of any other art.

In its mechanical aspect the technic of music is not unlike mathematics, to which the ancients invariably espoused the tone art. The composer who essays to write fugues is working out problems in aural calculus and trigonometry which might give some concern to the mathematician.

It is because of this technical equipment that composers and interpreters must acquire that they often neglect the art side, that is, the asthetic principles which, after all, govern the character of the work and determine whether it is a mere contraption or an immortal masterpiece.

Mussorgsky, the Russian iconoclast, felt this very deeply and expressed himself thus as long ago as 1872:

"Tell me why, when I listen to young artists, painters and sculptors talking, I can follow their thoughts or understand their opinions, their aims; and I rarely hear these people talking technically save when it is absolutely necessary? When on the other hand I am with musicians I seldom hear them express a single living thought. One would think that they are all on school benches. They only understand "technic" and technical terms. Is musical art so young, then, that it is necessary to study it in this childish manner?

On the other hand, Mussorgsky would have been a greater composer if he had had more technic. It might not then have been necessary for the self-abnegating Rimsky-Korsakoff to rewrite much of Mussorgsky's technically weak work.

Technic we must have and have in abundance.

It is the fault of young musicians to think that they can fly without machinery. They are like the simple folk that the writer recently saw in a hospital for mental diseases. These unfortunate people were trying to fly by waving their arms in-the air like the wings of a bird. Scated in a bi-plane with an engine and a spread of wings, they might have flown from

Our advice is to get as fine a technical machine as you possibly can. After you have done this learn how to run the machine so that you fly and at the same time forget the machinery, the technic. That, after all, is the trick of being a Beethoven, a Wagner, a Paganini or a Paderewski.

"Walk-Outs" Verboten

THE directors of the Philadelphia Forum have issued an edict against "walk-outs." The Philadelphia Forum is another expression of the inexhaustible initiative of Mr. Edward W. Bok. Like the venerable Brooklyn Institute (now over one hundred years old), it embodies, expands and regularizes the idea of the old Star Lyceum Course on a much more lofty artistic and educational plane. That is, men and women of national and international repute in Arts, Letters, Science, Statecraft, and so on, appear before the Forum. Because of philanthropic assistance here and there, and because of wholesale arrangements for appearances, the Forum members receive a great deal of information and edification for very little outlay.

Now the Forum directors are up in arms over the fact that some of the members have "walked out" before the "meetin" was over. It goes so far as to announce that those who are guilty of this offense will not be permitted to take out new annual memberships.

Possibly there is no pest so irritating as the auditor who makes a practice of putting his own convenience and comfort above those of other auditors and rudely leaves a hall, disturbing the speaker or performer and breaking up the spirit of the occasion. The Forum contends that the members take the place of host and hostess to the visiting speaker or performer.

In other words, the sacred right to "strike" is taken away from the audience. "Walk-outs" are verboten. As there are two sides to every question we cannot help feeling that audiences deserve some protection against a tiresome or uninteresting performance, even though that performance is only two hours in length. We have, in other cities, often been "bored to death" by a dull program and have bravely stayed to the end merely to avoid giving discomfort to others. Indeed, we have often wished that we might have the excuse that parishioner gave to the clergyman who severely censored him for "repeatedly walking out in the middle of the sermon week after week." The poor man replied, "You will have to forgive me, doctor. You see I am a somnambulist, and I can't help walking in my

Bandsmen or Privates

THE man who enlists in the United States Army has two kinds of pay: (1) The Glory of wearing Uncle Sam's Uniform and living as his guest; (2) A very slight money reward at the end of each month. Add to this, travel, educational facilities, training and comradeship; and we find that the enlisted men really get more than it might otherwise seem.

In the past, however, the Army Bandsmen felt that they had the small end of the stick. They longed to be rated as musicians and not as mere "privates;" they felt that their leader should have the same rank and emoluments that belonged to the Chaplain. They felt that if the average pay of the Navy Bandsman is \$67.00 a month that the Army Bandsman at \$41.07

Ten Dollars a week for providing inspiration to our fighting men is ridiculous. Ask any soldier what music means in the morale of the Army. It is remarkable that the bands of the past have been as good as they have, with such very low pay. If we are to have Army Bands at all, let us make it worth the while for the men that make the music.

The Student's Eyesight

THE music student's eyesight is a most important matter. In reading music the eye is continually under a greater strain than when reading text, because of the rapidity with which music must often be read and because of the great number of things which the eye must take in at one time.

Let us suppose for instance that one was asked to read at one time and at a rapid rate the following lines of text:

The antipodes of this part of the world

The present state of municipal real estate

The negroid art of another remote period

The fauna of the region around the equator This is only more difficult in degree from the task that confronts the ordinary student in reading a complicated piece of polyphonic music, with five moving parts. Imagine the strain upon the eye striving to grasp many different things.

The Eyesight Conservation Council circulates an article by M. Luckiesh, Director of the Lighting Research Laboratory of Nela Park, Cleveland, from which the following is quoted:

"The modern living-room is a place of many recreational activities. While the average home to-day has one or two portable lamps, the living-room is the place where several may be used, e.g., one on the library table, a floor lamp for the piano, a floor lamp near an easy chair, and at the davenport. In purchasing a portable lamp one should examine the lighting effect by sitting down by it and noting the spread of light and the shading of the light-sources. One of the primary faults of portable lamps is that usually not enough light escapes upward. Open-topped portables are very much to be desired. One of the great advantages of the portable lamp is that it supplies light where desired and that it may be decorative as well as useful. The use of portable lamps does not mean that ceiling fixtures should not be installed so that they may be used when desired, or that wall-brackets should not be supplied. However, the wall-brackets in living rooms should be considered largely from a decorative standpoint and should contain small lamps which are well shaded."

The Unmusical

Susceptibility to music is comparative.

At the top of the gamut stand such supremely musical personages as Bach, Mozart, Wagner, Schubert and Chopin. With

them may be ranked their finest interpreters.

At the bottom we find people of all kinds. The lack of musical appreciation is by no means an indication of a lack of general intelligence. Wendell Phillips, General Grant, and many others, contradict that. Hearing is one of the senses. There are people who have lost their sense of taste and there are people born with a very feeble sense of smell. Thousands struggle through life with color-blindness.

The unmusical person is to be pitied but not patronized any more than would be the color-blind person. Where there is what can only be called an atrophicd musical sense, it seems almost hopeless to try to redevelop it.

Sir Oliver Lodge recently said: "Take a dog to a concert. Does he hear Beethoven? No; he hears a noise. Some people are in the same predicament."

The trouble is that some of the "some people" have the manners of a dog and persist in baying at the music which they are incapable of appreciating.

A Notable Season

This issue of "The Etude" opens the 1925-1926 season of "The Etude Music Magazine," a season which will be characterized by more practical, entertaining, inspiring music and musical educational features than any previous year. Our eontributors have sent us the most stimulating, authoritative, fresh, youthful and helpful material we have ever seen. Progress to higher musical triumphs with "The Etude."

ERANK LA FORGE

was born at Rockford, Illinois, October twentysecond, 1879. He studied with Harrison M. Wild in Chicago and with Leschetisky. Labor ond Novrátil in Vienna. For six years he was the exclusive accompanist of Mme. Marcella Sembrich on her tours of Germany, France, Russia and the United States. He has composed many exceedingly beautiful songs. As an accompanist he is unexcelled. He is the teacher of the sensationally successful Metropolitan Opera Compony star of last seoson, Lawrence



THE art of accompanying is one of the most difficult to master. The old idea that anyone who was a somewhat indifferent soloist might eke out a livelihood at accompanying has long since been abandoned in higher musical circles. The accompanist must be a master musician with quick wit, splendid judgment, extensive exberience and a really very great digital technic. More than this he must have a chameleonlike wind to fit his mood instantly to that of others who employ his

How to Play an Artistic Accompaniment

By the Noted American Pianist-Composer-Accompanist and Teacher

FRANK LA FORGE

OT MORE than a decade ago musicians were inclined to regard accompanying as an activity of minor importance. It was considered a useful accomplishment to have; but for a serious artist to devote his major effort to this phase of the art was scarcely to be thought of. Even Leschetizky, with whom I studied for four years, regretted my ultimate decision to become an accompanist—for I had studied as a soloist with him-and he strongly advised me against it. He shared the prevalent view of that time that accompanying should be a minor and not a major pursuit. Some years later, however, he changed his viewpoint, when I appeared as accompanist to Mme. Sembrich at concerts in Vienna, and told me that he could see in accompanying a great art, an art worthy of the best efforts of any serious pianist.

The advancement in the art of accompanying has been notable in the last ten years. It is now regarded more seriously than formerly, by professional musicians and public alike. There are many more singers and other soloists at the present time and a correspondingly greater need for accompanists. When formerly a mediocre performance on the part of the accompanist was acceptable, the standards of the profession are now much higher and the field broader. Pianists and students are finding it to their advantage to cultivate the art either as an adjunct to their solo playing or as a specialty. And accompaniment-playing will prove beneficial to the solo-ist, because it will acquaint him with some principles of ensemble playing which every well rounded pianist needs

To my mind, the accompanist who has a thorough command of the resources of his art compares very favorably with the orchestra conductor. Toscanini, for instance, has a more comprehensive knowledge of the opera he is conducting than the individual members comprising his company. The latter are as blocks in a mosaic, disassociated parts. It remains for Toscanini to weld these blocks into a finished and beautiful whole. An old axiom in geometry comes to mind-a whole is greater than any of its parts. Accordingly Toscanini must have a more extensive equipment than the individual members of his company. The same can be said with respect to the accompanist. He should know, for instance, more about the song than the singer who sings it. The latter centers attention upon the melody while the former must not only know the melody and words but also supply the harmonic investiture as well. While he does not conduct the performance in the sense that Toscanini does, yet he must have a knowledge of the whole; while the average singer usually has knowledge only of his part. Thus it is apparent how extensive the art becomes to anyone who would study it seriously.

In studying a song, all my pupils, both of singing and of accompaniment, go through the same procedure. An outline of that procedure might help the pianist to get some practical hints for playing an accompaniment

What then is the first thing to do in learning to play an accompaniment? The usual reply to this query is that the player should take up the piano part and study it. As a matter of fact, this is the last thing to do. As previously stated, the intelligent accompanist should make a greater study of the song than the singer. The former should begin his task just where the composer began-with the words or poem. The composer got his inspiration from the poem and then set his thought to music. Accordingly, begin every song in this way, going over the words, getting the feel of them, finding out the sentiment expressed, locating the high lights, the shadows, the climaxes, and finally committing the words to memory. Some composers, notably Schubert, gave very few indications of how a song should be played or sung. A melody sprang into Schubert's conscious-ness almost as a full-blown flower. He was one of our most spontaneous composers, committing his thoughts to paper hastily, and quite frequently forgetting about them afterwards. Beethoven, on the other hand, worked with meticulous care, refining, polishing, bringing to his task the spirit of the craftsman. He gave more indications as to interpretation. His notebook, showing the developing process of his themes, is to-day the most valuable treasure that exists for students of composition. Composers may be spontaneous in evolving their creations or they may work slowly, depending on their particular type of temperament. The point remains, however, that an understanding of the inner meaning of the words gives the best clue to the song's interpretation, aside from indications.

The next step of the composer is to fit his melody to the words. Accordingly, after committing the words to memory, learn the melody, playing it as a unison with both hands and beating the time with your foot. In this way the rhythm and melody soon become ingrained in your sub-conscious mind. Lawrence Tibbett, who studies with me, works out his entire répertoire in this manner.

After achieving the first and second steps, the player has laid a solid foundation for building the accompaniment, which is the third and final step. He can now work out the details of the accompaniment logically and

In addition to the words, I commit all my accompaniments to memory and my present répertoire consists of over three thousand songs. Memorization is a decided asset, but I advise it only for those whose memory is dependable and facile. Personally I believe that if the

ear memory is cultivated from the beginning of study, almost anyone can develop a reliable memory. To be able to divorce himself from notes is a great advantage to the accompanist. He is then able to watch the singer

closely and anticipate his every nuance, proceed then with the final step, working out the details of the accompaniment. There are two details here to be noted that make the difference between the mediocre and the finished, artistic performance. I have heretofore alluded to the singer because vocal accompanying is more frequently encountered. However, there are violinists and others to be considered. The procedure as previously outlined, with the exception of learning the words, applies to all forms of accompaniment playing. In accompanying violinists and other stringed instrument players, the physical limitations of the soloist impose fewer obstacles. The singer, however, must breathe, a fact to be borne in mind by the accompanist. Notable concessions must be made for breathing and the accompanist should know when and where. If the singer, for instance, sings a long phrase, the breath supply is gradually depleted. Consequently the singer must not only recover from the exhaustion of that phrase but take breath again for the next. Invariably unless the accompanist senses these situations, he will rush ahead of the singer before the latter has sufficiently recovered to resume. The following illustration from Schumann's Er, der Herrlichste von Allen (He, the Best of All) from "Woman's Life and Love," is a case in point.



In this instance, unless the accompanist knows that breath should be taken, necessitating a pause immediately following C, he will continue in tempo ahead of the singer, thus causing confusion. Such instances (where the composition allows no natural breathing places-rests or pauses) require a constant rubato on the part of the accompanist. Free from notes, the latter is able to watch the lips of the singer, to sense such situations, and to feel the nuance. Otherwise he should mark all important breathing places, particularly where the singer must recover from a long phrase.

The second consideration in working out the accompaniment puts the final stamp of distinction on a perforRing, from "Woman's Life and Love.



How would you play the rolled chord; B-natural, G, D on the fourth beat? I can hear you playing it as it is done invariably by my pupils at first, emphasizing the melody note, D. True, in solo playing we emphasize the melody note. But in accompanying, when the melody note occurs both in the accompaniment and song, why should it be emphasized twice? The singer brings out the melody and thereby gives us opportunity of giving prominence to another note or voice, thus making a little duo. Now play the chord bringing out the B natural and see what a difference it makes.

Let us consider the opening measures of The Ring as a further exemplification of this principle.



Hore the accompaniment doubles the melody. Play it over, first emphasizing the melody. Then play it allowing the singer to stress the melody and bring out the larger notes. You will now begin to perceive into what a fascinating interplay of voices such a study will lead you. I would like to cite one other example from The Ring (Ex. 4), because everyone who hears this played one way and then the other exclaims upon the difference,



In this example, also, the melody is duplicated in the accompaniment. Play it over, first stressing the melody and then play it over bringing to the fore the largersized notes. To one unaccustomed to differentiation of note dynamics, bringing out a note in the middle of a chord is not so easy. The study is an intensely profitable one, however, for any pianist to make, as it opens up a whole new world of note and color values. As an accompanist, in bringing out the inner voices, you become more than a mere accessory to the singer. You become, in reality, a part of an ensemble, interweaving little skeins of melody here and there and achieving a beautiful and variegated pattern. This phase of the subject itself is too vast to admit of detailed treatment here. Suffice it to offer a few more suggestions for your guidance.

the song, search out the hidden voices and give them prominence. Accompaniments have the following elements in greater or less proportion; melody, rhythm, sense has a current market value.

mance. Let me illustrate this point in Schumann's The fundamental bass, intermediate parts that move and intermediate parts that remain stationary. Examples 3 and 4 have the first four elements, and since the intermediate parts move, we select some of them for stress. As a general rule, a moving part (one that moves up or down in a melodic way) other than the melody, offers opportunity for counterpoint. Frequently the bass can be

given prominence, as in Schubert's Who is Sylvia? Another principle for the accompanist to remember is that good taste abhors monotony. Ex. 5 is a



prelude to Schubert's The Favorite Color from "The Maid of the Mill." The right hand begins with reneated thirds. Now repeated notes lose interest unless working up to a climax or down to a vanishing point If they are doing neither, they should be greatly dued. Accordingly this prelude is to be played, each note with the same subdued regularity until the motion occurs (F sharp to B), which is then treated melodically until it becomes stationary on A-sharp. The same pro cess repeats itself as indicated by the larger notes. The first notes of the phrase, showing a movement of voices, are emphasized and the top melody note brought out.

Thus throughout the example is phrased as shown. A song's prelude is its introduction. Preludes and ostludes, as well as interludes, are bits of solo playing. They should be played accordingly with solo tone, emphasizing the melody and with the prominence of solo prelude announces the song and frequently establishes its mood. It is of importance to study preludes, postludes and interludes with care to exhaust their nos-

Finally, the accompanist should strive to reflect the atmosphere of the song. All the more reason why he should get the inner meaning of the words. Does the song suggest the delicacy of snowflakes, the surge of the sea, the buoyancy of a brooklet, the heartache of despair, or is it descriptive, as in Schubert's Gretchen am Spinn-Whatever its spirit, mirror it in the accompani-

For purposes of illustration, consider "The Maid of the Mill," the song cycle by Schubert. First read the text of the entire cycle in order to get a panoramic view of the entire situation. Then the "close up." The first "Wandering," discloses the miller to be a man fond of wandering and ever active as is his mill wheel, This restless activity is admirably suggested in an accompaniment of sixteenth notes. Since rhythm is the chief characteristic of this accompaniment, much should made of it, with clear accents. The next song, Whither? also portrays in its setting some of the rest-less whirring of the mill-wheel, whose motion is suggested by swift, light-moving sixteenth notes in the right Thus each song portrays a different mood. In the one After Work, the young miller is deeply stirred and filled with longing to do mighty deeds to prove his love for the miller maid. When the accompanist senses this feeling himself he can depict in the opening chords the impatient abandon of the song. The vital thing is to get the spirit of the song, to feel the emotions of its characters, and then to disclose these emotions in the accompaniment. That is why it is so essential to study the song as a whole, and not simply to learn to play the pione part

One other consideration is to be borne in mind. The resonance of sopranos and tenors particularly is much greater in the upper than in the lower registers. Accordingly, when low notes are sung they are usually not heard as distinctly as higher ones, and the accompanist should subdue the piano part to the degree that will give the singer prominence. Even when printed indications seem to give directions to the contrary, your Whenever the accompaniment doubles the melody of own good taste and judgment should decide when to submerge your part so that the singer can be heard, For the accompanist, as well as for anyone else, common

To recapitulate; in accompanying songs, first find out the meaning of the words convey, then acquire the out the meaning of the words convey, then acquire the melody and rhythm, and finally study out the accompaniment, remembering the two important considerations paniment, remembering the tast important considerations
-to mark the breathing places and to bring out, when nossible, the little counter voices that illuminate the harpossible, the little counter voices that maintain the har-mony. This done, you will have mastered the song thoroughly, you will be able to give the singer the utmost thoroughly, you will be able to give an earcely fail to attain that noticeable distinction associated with true artistry

Self-Test Questions Upon Mr. La Forge's Article

- 1. How have the standards of accompanying advanced?
 2. What is the first thing to do in learning to play
- an accompaniment? 3. How can one get a melody ingrained in the sub-
- 4. How does accompanying a violinist differ from neompanying a singer? 5. When should the accompaniment be submerged?

How Health Affects the Memory

By Raymond Adams

STUCK! How often does the player reach a point in a piece where the mind seems to stop like an arrow butting against modern armor-plate.

"Bad memory !" you ejaculate. Perhaps it is nothing of the sort. Perhaps you are tired. Perhaps you are ill in just a few little brain cells that have to do with storing up and recalling your music memory pictures. Perhaps there may not be proper coordination between your brain and the vehicles of transmission of the thought to the keyboard.

Don't worry, Rest awhile. The mind seems to "pick up" under the influence of rest, just as an electric storage

battery seems to pick up power. Wait until you feel "real good." Then try memorizing all over again. Bartholomew cites the famous case of Cardinal Mezzofanti, in the early nineteenth century. A man with a marvelous memory, who could speak thirtytwo languages fluently, was seized with a fever which out these astonishing accomplishments over night. The work of a lifetime was gone. Gradually, as he recovered, the languages came back.

Musical Maxims

By Harold Mynning

SLOW practice will not cause your playing to slowly deteriorate

You may save your voice a little by not counting out loud, but in the long run it is doubtful if it would be energy worth saving.

Regular practice makes for steady progress. You can reach the goal only if you have a goal set

Rhythm should be like the wind that blows through the summer trees. Always interesting.

Before you follow your own interpretative roads, be sure you follow the many signs the composer has laid out for your guidance.

Don't forget to breathe, especially before a long arduous passage

Do not depend too much on the soft pedal.

If you do not hear every note you are playing, how can you be sure that you are playing every note cor-

Play with abandon, but remember that abandon only gushes forth from the deep well-spring of complete

Learn to follow the singer, for his music is or should be the most perfect music to follow.

It is not so important how you hold your hand as it is that you hold it without tension.

There must be work, work, work, seemingly forever, and to it must be bent every sinew of body and every energy of mind. All that is necessary for virtuosity, but for art there must be even more. Music must be grown right into the soul. It must become a new function of the body and the personality of the student, and then he will be an artist."-CESAR THOMPSON.

Rebuilding a Long-Neglected Piano Technic

By IEAN CORRODI MOOS

skate in the summer and to swim in winter.' This proverb, while it may contain some truth, yet, like most sweeping assertions, does not convey all of the truth. Certainly not if applied to the technic of piano playing, as anyone returning from a long summer vacation, or compelled for less pleasant reasons to abstain from the regular practice of the jealous instrument, soon discovers to his sorrow. For Rubin stein well knew whereof he spoke when he said that one day's neglect of practice on his part was noticed by himself, two days by his friends, but three days by any fool whatsoever.

THE ETUDE

And yet it would scarcely be wise, even if it were practicable, to become so enslaved to an instrument, no matter how versatile and soul-satisfying, to the point of foregoing other forms of recreation or evading the many duties of everyday life which the modern musician, as every other human being today, must meet if he is to keep abreast of his opportunities. For the time is long past when the executive musician was a being set apart from the rest of human-kind, pampered and largely exempt from the average man's economic, social, even moral obligations. The standardizing spirit of to-day wrenches him away from his instrument, whether he likes it or not. For in practically every instance he is perforce also a teacher, a business man, perhaps also a family head, at any rate, a cog in a vast economic machine, and as such subjected to all the wear and tear implied by the furious pace at which this machine is

running. To be successful, by far the largest part of his day must be spent in teaching; some time must be given to reading, professional and non-professional; he cannot escape certain social duties unless he wishes to see hispecuniary sources drying up; in summer the lawn mower, n winter the furnace; or if of the opposite sex, the broom, the kitchen stove, the dishpan, perhaps even the washtub, will be waiting after a day of already too many hours in the teaching room. And what scant moments of practice he snatches from a day of such arduous labor are devoted to hurried, listless work on a few pieces, and we know but too well that work of this fashion almost invariably leads to the disappearance of our technic in the quicksand of neglect, despite our frantic efforts.

Periods of Rest

THEN there must be periods of rest, for neither flesh nor spirit can indefinitely endure such gruelling strain. And that drives another nail into the coffin of our technic; for, be it the oar, the golf club, the automobile steering wheel, each seals the death-warrant of that thing for which we have paid such a fearful price-our playing technic. And yet most of us must play. And all want to play, desperately. For there lies in a large measure our recompense for dreary hours of wincing under our pupils' mistakes, our escape from drab realfrom the workshop of art into the temple of art. How may it be done?

Not-that much is sure-by attempting pieces when our technic is in a state of disrepair, which means simply substituting our own for pupils' botching. Whatever the reason for the technical degeneracy, it is a waste of time; and, what is worse, a waste of aspiration to work with dull tools. Somehow they must be sharpened. And since time in this instance is of the essence of things, they must be sharpened quickly as wall as effectively

This sharpening process may proceed in different ways. Some few particularly useful etudes may be worked up to a fair degree of finish; or the customary scale and arpeggio work may be resorted to for this purpose. But, useful as both these are, they are neither the quickest nor the most effective means to secure the purpose. Far more productive is it to devise a set of key gymnastics which avoid the sameness of the technical pattern inherent in both, etude and scale and arpeggio work, exercises which bring into play all, not only a few, of the muscular adjustments that enter into piano playing, and that with the utmost vigor and under the most favorable conditions.

Such a set of key gymnastics is offered in what follows, not as a new contribution to the already vast literature of piano technics, but merely as a condensed résume for securing this particular end : the restoration, with the utmost speed and effectiveness, of the neces- speed.

HE GERMANS have a proverb: "One learns to sary vigor and resiliency, of a playing apparatus temhowever, and at any time, may profitably avail himself of these exercises. For a fearful waste of time and effort is implied in the current way of ploughing through voluminous technical compendiums, no matter how excellent in themselves, mastering one technical problem, only to leave it behind for another indefinitely. For nothing in piano pedagogies is more securely established than that continued, and long continued repetition alone spells real technical progress. Far better to limit oneself to comparatively few typical technical figures thoroughly mastered than to try filling a leaky vessel by continuously pouring into it more and more water,

One word of caution, however, may be needed to prevent misapplication of these exercises. Whenever the attempt is made to overcome the stiffness, clumsiness and flabbiness of the playing apparatus the tendency is almost irresistible to aim at strength rather than at suppleness. This tendency, if followed, invariably defeats its own purpose, just as it does in the beginning stage of technical training. It leads to contracted muscles, and convulsive, ineffective muscular movements. Wholly relaxed playing conditions alone will secure pliancy and fluency; and the requisite strength will soon follow as a natural consequence.

The Slow Trill

HE FIRST exercise is the simple slow trill with fettered fingers, than which there is no more productive technical exercise, whether for the merest tyro or the advanced pianist. The fettered fingers are depressed silently and-what is of the utmost importanceheld down lightly, without the least active pressure. It is to avoid the cramped condition of the hand that only the adjoining, and not all the inactive fingers as custom arily required, are to be held down. Each hand plays the exercise first very slowly, but with rather decided "snappy"-though not exaggerated-finger motion, repeating each measure eight or more times. Then the same exercise is played at moderate speed, and finally once more as fast as possible without blurring. Throughout, the slightest evidence of fatigue is the signal for the discontinuance of the respective hand. Throughout, likewise, as the speed increases the tone volume should decrease. All the exercises, moreover, should be practiced with separate hands only. The combination of both hands, of course, economizes time; but it also deprives the hands of alternate periods of rest and results premature fatigue. Likewise it makes against equality tone strength-the very touchstone of all technical



The exercise following aims not only at finger independence vertically, but also at the lateral finger action so essential to accurate "spacing." It is played in the same manner as Ex. No. 1:

The five-finger exercise, No. 3, 1s to be played each measure first twice slowly and four times fast-with doubled speed-by each hand and transposed upward chromatically until fatigue sets in. Then it is played in the same manner with finger staccato, and for the third time with the "elastic" touch, that is, the fingers, by means of an inward snap of the first two finger joints brush the notes off the keys. The sidewise rotary hand roll, especially in the fast form, is conducive to increased



The octave exercise, No. 4. is likewise transposed and played with pure and somewhat exaggerated wrist

The trill in 3ds is repeated slowly with alternate hands up to the fatigue point, and then similarly in the fast form, with doubled speed.

Exercise No. 6 repeats each measure four times slowly, then four times fast, left hand first, right hand following, with the upper fingering. Then it is repeated with the lower fingering. Complete suppleness of the wrist must

Exercise No. 7 extends to five-finger exercise to the range of an octave. It should be transposed and the hands should follow the fingers with gentle rotary

The octave exercise No. 8 is transposed up one octave. It requires extreme lateral freedom of the wrist, as well as a free swinging up-and-down stroke.

Exercises Nos. 9 and 13 are extension exercises, both requiring extreme freedom of the wrist and rather exaggerated rotary hand motion.

Nos. 10 and 12 introduce the scale and the arpeggio with ascending 7th and descending 6th, both in zig-zag motion, far more useful than the straight up-and-down motion. For it is at the turn of direction invariably that lack of clearness is in evidence, and the fourth finger will bear especially close watching. Other scales, aside from that in C, may be practiced. But if the C scale can be played smoothly and fluently the other scales, from the purely technical standpoint, will present no

The trill in sixths is continued upwards until fatigue makes itself felt.

60: 11: 11: 11: 11: 11: 11: 11: 11:

Especifications of some

No. 14 is a difficult exercise in finger spacing and is to be continued on the three chords indicated. The employment of the fourth finger must receive particular attention and is indicated above for the right, below for the left hand. The exercise may profitably be transposed into Db.



THERE ARE, of course, other exercises that might be added to, or even substituted, for those here offered. But the work suggested here is about as much as suffices for one sitting of from thirty to forty-five minutes, and, if well done, will fairly tax the endurance of most players, especially in the pre-supposed state of suspended training. As much, at any rate, depends on the how as on the what of such work. For, rightly pursued, it requires just as close attention, just as keenly focused concentration as is involved in the early stages of the study of a composition. And, if so pursued, such work is far from being as spirit-killing as commonly supposed. If done listlessly, it is true, it is unqualifiedly deadening. But if the mind is closely riveted on the finer details of the playing conditions, the accuracy of movement, tone quality, and so on, it furnishes quite sufficient mental food to be interesting at least, if not positively fascinating. No player, at any rate, will penetrate far into the higher realms of his art unless he provides adequate means of transportation into those delectable regions.

Self-Test Questions on Mr. Moos' Article

- 1. What did Rubinstein say about one day's neglect
- 2. What should be the main characteristics of key aymnastics?
- 3. How can contracted playing be avoided?
- 4. Which should be aimed at most, suppleness or

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Philadelphia, 1926

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For the best Choral Work for chorus, solo and orchestra submitted in the competition. The Choral For the best Choral Work for chorus, solo and orchestra submitted in the competition. The Choral Work must be received not later than April 1st, 1905. The result with be announced May 15th, 1905. The work must require not less than 45 and not more than 75 minutes for performance. The text must be in English. The work must be scored for the normal symphony orchestra. The choral writing should be mainly four part, with occasional doubling.

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For a Capella Choral Suite of three or four numbers for mixed voices (six or eight parts). The time required for performance to be not less than twenty minutes. The text to be in English or in Latin. The manuscript must be received not later than April 1st, 1926. The result will be amounted May 19th, 1926.

General Conditions

General Conditions

2—All compositions must be written legibly in ind.

2—All compositions must be submitted under a non-deplane. A sealed envelope inacribed with the name of the work and the none-deplane and containing the full name and with the name of the work and the none-deplane. A sealed envelope inacribed and the none-deplane and the name of the work and the none-deplane and publication except the properties of the name of the

Committee on Musical Prize Competition

IAMES FRANCIS COOKE, Chairman PHIL1P H. GOEPP H. ALEXANDER MATTHEWS

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(This space is contributed by Friends of the Sesqui-Centennial International Exposition

THE ETUDE How Music is Saving Thousands From Permanent Mental Breakdown

Remarkable Results of Experiments and Investigations Now Being Conducted in Large Hospitals for

Mental Diseases and in Penal Institutions An Interview with the Noted Musical Mental Expert

WILLEM VAN DE WALL of the Department of Welfare of the Commonwealth of Pennsylvania

Biographical

[Dr. Willem Van de Wall la one of the most musual figures in present-day must, the doubline alm of describing the present-day must, the doubline alm of describing the psychological value, and the spot life has been forest be might play in different ordered and in many different countries and in many different countries that, the way of the describing the large where he studied at the Royal Conservator, the theory of the describing the de

66 N MAKING any statement in connection with the utilization of music in connection with mental disorders it is necessary to employ the greatest scientific precautions. The whole subject is so vast that as yet only the thin frontiers have been explored. Physicians and penologists, besides institu-tional and governmental administrators, have made important steps at all times, and it has been my wonderful good fortune to have the benefit of the advice and cooperction of the finest minds in their field. Otherwise I would have great temcrity in expressing any opinion at all.

Some harm has been done to the right understanding of the value of music in mental treatment by selfadvertising charlatans. The public is therefore warned against any exploitation of the thought that music is a panacea healing the highly complex disorders known as mental diseases in a cure-while-you-wait service by the conjuring strains of the fiddler's bow.

"So astonishing are the few facts and experiences that have been obtained thus far, that it is not necessary to exaggerate the importance of this subject to gain interest and attention from the general public. The subject is so new, however, as an adjunct therapy in hospitals and prison management that unless the local officials have actually observed some of the results achieved, or else happen to be musical enthusiasts, there may be great difficulty at the start in gaining any recognition whatever This may be illustrated by my first experience in this field. During my extensive travels over a great part of Europe and America in connection with my musical work, I met thousands and thousands of people and had made studies of different types. I also had literally read great numbers of books upon the individual and group, and, when an opportunity offered, had discussed the subjects with the best informed men and women. This was all necessary because the field was virgin. There were no colleges or universities where I might study the subject from the angle that interested me. It was necessary to map my own course and blaze

"My first actual experience was at the Central Islip State Hospital, New York, an institution caring for six thousand patients. The Superintendent, Dr. G. A. Smith, is a music lover, and he organized in the early nineties one of the first hospital bands in the United States. This band was of unquestionable value to the institution. It was not a difficult task to gain Dr. Smith's sincere interest in my vision, which was to utilize music first of all as a means of self-expression for patients, in addition to any entertainment value it may have. The patients were induced to make the music themselves in whatsoever form they pleased rather than to sit still and listen to musical offerings, although that type of diversion was by no means neglected. In such an enormous institution, however, it was also necessary for me to gain the confidence and cooperation of the heads of various departments in order to obtain the necessary coöperation. The most prominent of these was the clinical director, George Mills, now Medical Inspector for the New York State Hospital Commission. Here was a serious scientist, averse from any faddism, musical or otherwise, who had to be convinced by pure results and who became in time a genuine supporter.

"Stanje Quartet," in order that he might see all pures of England. For seven years he was harping and the Standard. For seven years he was harping and for meeting the season of the sea



DR WILLEM VAN DE WALL

"My first patients were possibly the most difficult cases to handle. They consisted of some sixty elderly women, patients of the chronic or prolonged type. Some had been in the hospital for decades. Many were considered unmanageable. The worker with mental diseases, however, must never consider a case hopeless. I know of one case of a man who was given up for twelve years. He more or less suddenly regained full control of his mental powers so that he was able to go back to society.

"In my first experiments I reached the individual by way of the group. The first step was to introduce a type of music which might possibly mean something to the audience. I sat at the piano and threw out several forms of bait. They were the folk-songs and the popular songs of the day and of some years ago, possibly representing the favorites of the youthful days of the patients. Immediately several patients came forward, joining in the singing, asking in turn for many others, starting tell me about their life experiences and woes. This in itself is one of the most valuable products of music treatment; that is, it establishes a bond of confidence, and causes a patient to overcome his inhibitions and express himself about many things long harbored in his mind, Another type of reaction is the impulse of the patient scientific intent to aid in the treatment and prevention

perfleulatly because he has dognatically striven to study and develop his methods under the guidance develop his methods under the guidance of the country, recogniting the substitution of the field of the country, recogniting the substitution of the substitution of the mediclass of which will be a substitution of the substitution of the language of the substitution of the substitution of the historical substitution of the formation of the substitution of the substitution of the substitution of the Nation buffittions. All present Dr. Yan de Wall by repe-senting the Nation of the substitution of the substitution of the senting the Nation of the substitution of the substitution of the senting the Nation of the substitution of the substitution of the senting the Nation of the substitution of the su

to take part in the musical exercises. Here we achieve one of the most important gains; that is, that the patient who has turned himself away from the world, turns round about and joins again with his fellows on a plane of harmonious group expression.

"One patient in this group had wrapped herself in a blanket of old newspapers, passing her days by dozing on the floor. She had done this for years. She went to the piano, expressed her delight in the music and, when invited, played and sang, with some hesitation, the beautiful Celtic song. "Flow Gently, Sweet Afton." This was the simple beginning of a change in her life. She is now of her own inclination leading the bed-time group singing in the ward. This is a most valuable work, creating a spirit of beauty and peace which continues even after the music has finished, causing a momentary happiness which ever gives to the life of those who have to spend the rest of their days in an institution, a rosy glimmer and a satisfaction like that enjoyed by someone who receives affectionate caresses. This woman, although not the type of a case in which a cure could be effected at her stage of advancement, developed so many new interests, also assisted by other forms of therapy by which she could thereafter be reached, that she discarded the paper-blanket stage of her existence and became a patient of greater usefulness and even of "blice" in her environment

"Of these prolonged cases, sixty patients, only a few left the hospital, about twenty-five showed an active response, which manifested itself, preponderantly musical, by singing or playing, or, more physically, by dancing, and other similar manifestations. Approximately twenty-five others were usually interested but did not partake A very small minority, only, did not show any apparent

"However, the very encouraging results of this first experiment were such that at the Central Islip Hospital the work was continued and expanded, until at present, when some 1700 patients weekly, in regular sessions, according to a schedule, are undergoing a more highly developed form of musical exercise. This includes choral, choir, solo and community singing; band and orchestra playing; solo, aesthetic, social and stage dancing; musical calesthenics and musical dramatics,

"Now what is there strictly original and new about this? In a certain respect, nothing at all. History offers many instances of cures resulting from the knowledge of the people of the therapeutic power of music. In the Bible, Samuel I, Chapter 17, we find that wonderful verse: 'And it came to pass when the evil spirit from God was upon Saul, that David took an harp and played with his hand; so Saul was refreshed and was well, and the evil spirit departed from him.' Jumping to the eighteenth century we have the wonderful case of the singer, Farinelli, who, in the year 1736, went to Madrid to sing for the melancholy King Phillip V So resultful was his singing that the King recovered his mental health and rewarded Farinelli by an enormous annual salary of fifty thousand francs.

"Does it not seem a little astonishing that more has not been done to employ music more systematically with

This article is in many respects one of the most astonishing that has ever appeared in "The Etude." Dr. Van de Wall is personally known to the editor, who has also conferred with eminent brain specialists, who are unanimously enthusiastic over Dr. Van de Wall's achievements. The field suggests enormous opportunities.



David Playing for the Demented King Saul

of mental disorders? Whatever value or import my own activity may have, it seeks to give the practice of music a new value and a more intense significance by making it just like any other other form of therapy a part subject of the general medical arts and administration of the hospitals.

"Another important point to be mentioned, by which this type of musical application is characterized, is that it is used as a means to have the patient unburden himself; to lift him from passivity to activity; to revive the energies and sublime aspirations of his youth; finally, if possible, and desirable, in several cases, to develop his power of aesthetic self-expression. This means that the technical perfection of music practice has also its place in hospital music work. Right playing, right singing, correct interpretation, all of these things are therefore observed as closely as possible. Mental patients are keen of ten unsparing critics.

"For years mental patients have been played to, often by people who have an idea that anything, including their musical antics, were good enough for the mental patient. When there was good music, it had some entertainment value, but the music made by the patients themselves is of far higher therapcutic value,

"Participants in the musical activities do so often figure among the numbers who are discharged from the hospital that the turnover of members of the patient band of Allentown State Hospital has eighty-five per cent. in one year. The presentation of hospital musical dramatic production has often to be repeated in a very short time, if at all, because of the discharge from the hospital of so many actors participating.

"Let me cite, for instance, a very striking case. One Italian boy was found by us as the inhabitant of a ward of very disturbed cases, liable at any time to make assaults. This boy begged to be permitted to partake in our exercise and rehearsals, promising to make good if he had the opportunity. He was a baritone, of a very boisterous character. First he was sent out under guard, but behaving extremely well, was paroled to the grounds; the more he sang the calmer he became, and when our production was over (six weeks after we found him in the place where the most dangerous cases are kept for safety) he left the hospital a free, self-controlled man,

and seemingly has made good. This is a typical case. We have now worked out a plan by which the medical staff and the musical staff cooperate on a clinical basis, which has lifted the musical work from an amateur to professional standing, the musician cooperating with the other therapeutic departments of the hospital service.

There is also a great field for music in prison work. The modern penologist is inclined to look upon many criminal traits as symptoms, physical as well as mental defects and diseases. One stroll through the average



Dr. Van de Wall teaching a class of patients at the Bedford Reformators, New York, This picture is printed with the per-mission of Dr. Amos T. Baker, Superintendent of the New York Steep Beforeacters for Women's

prison will easily confirm this. A progressive penologist, just like the progressive psychologist, welcomes any legitimate aid which will improve the physical, mental and moral condition of those confined in his care. Music does to a prison inmate what long talks and enforced discipline often fails to bring about; that is, the association of the prisoner with his fellow prisoners of his own free will in harmonious teamwork for a socialized goal of beauty.

"Music often produces instant improvements in behavior. On one of my regular visits to the Woman's Work House, on Blackwell's Island, the jail for New York City, I happened to come in just after a serious outbreak among the hardened type of women prisoners incarcerated there. I was advised for safety's sake not to go near them. The bitter fate of the guards who had tried to reduce the wrath of these furious ladies caused this warning. Eager to give music the acid test, I regarded this an an opportunity and faced the group. The cells were opened and an excited, screaming, bawling mob surged into the room. Meeting them on the boiling emotional plane to which their seething anger had pitched them, I jumped upon the piano and ordered a colored prisoner to play for me. I started off as quickly as possible the strangest concert I ever led by shouting with all my strength, 'The Battle Hymn of the Republic,' The mob gripped the suggestion and falling, in blind passion, in with any type of violent action, shouted and raved with me, taking over my tempo. This first number was followed by a gradual succession of calmer songs, intoned without an intermission of a second. The explosive rhythmical selections were systematically replaced by far more melodic and sedative tunes which I thought of as I went along. We wound up finally with such a song as 'Hush-a-Bye, My Baby' (The Missouri Waltz). By this time the mob had entirely exhausted its emotional energy and was consequently tired and satisfied. The mood from the furious had changed into one of pleased contentment. When the command came for them to go back to their cells they obeyed in orderly fashion without murmuring. They thanked me for the entertain-ment they had enjoyed, forgetting that they had entertained themselves and that this is as a rule the most satisfactory entertainment anyone may experience.



Scene from a Musical Pageant Produced at the State Hospital for Mental Diseases at Norristown, Pennsylvania. This picture is printed by permission of the Superintendent, Dr. S. M. Miller

"In the work with male convicts in the big state penitentiaries as well as in the juvenile reformatories, musical activities have been shown to bring in an element of benevolent order and culture.

"A great number of prisoners are very anxious to be brought into contact with new thoughts and ideals, to feel finer emotions and to get rid of the darkness and filth which has so often clogged up their outlook on life and their actual careers. They welcome music as a message from another better, more hopeful, world. 'In surveying the work as accomplished thus far, there have been some very significant factors which seem to

"1. That music can be utilized in systematic medical work to relieve mental suffering and improve institu-

"2. That it is an inexpensive, practical and agreeable method welcomed by progressive authorities.

"3. That it is a technic which can be learned by adaptable persons. "4. That the government authorities have already

recognized and utilized it as a branch and a department of public service. 5. That conservative Europe is now looking to the

United States for further research which may make a wast difference in the lives of thousands who heretofore were considered doomed.

"The prospect is a most encouraging and inspiring one

The Small Talent

By Florence Belle Soule

So many people belittle their talents. They complain bitterly because they cannot play like Padcrewski or Hofmann or sing like Galli-Curci. They do not realize the heart-aches, struggles and disappointments that great artists meet before they win success.

All cannot be great artists. Some of us possess other talents that call us more insistently than the Muse of Music, However, our music is always needed, no matter how small our talent may be; and we shall never find rest until we make the proper use of it.

There are many sick people, shut away from Concerts who would gain new strength and inspiration from us if we would but share our little talents with them, They are reaching out for music and we give so sparingly, so grudgingly.

In the little country towns there are many people who are music hungry. They are really starving for music, Sitting down at the piano, in a little Pennsylvania Hotel where I spend my Summer vacations, the room is filled in a moment and the audience is quiet until the last note has died away. This is true appreciation,

How long it takes us to learn the simple lesson of giving? It is only as we give out that we can grow and

Why not share our music with the sick, the sorrowful, the weary and the uneducated, thereby winning larger and better things for ourselves later on?

A Musical Spelling Bee

By A. Lane Allan

"Now, let's have a spelling bee. No, we haven't strayed into the wrong place. This is the beginners' circle in a downtown studio. Start with C, D, E, F, G, A, B, C. That is our musical alphabet.

"Who will be the first to give a word made up of letters from the scale?"

"Wanda, what is yours?"

That's good, but we've had that one before. Think

"Yes, Albert, 'beg' is a good one. Try again." "'Fade,' Geraldine, "fine work. That was a hard one." Musical spelling bees are great fun, aren't they? What a large number of words we can make with those few

Teacher's Turn

By Jessle McMaster

TEACHERS, while planning your recitals for the next

few months, plan one featuring yourself.

Invite your pupils, their parents, and friends, to your studio, some afternoon or evening; and entertain them vourself.

Prepare an attractive program-from the guests' point of view this will be an easy matter, as little "Mary" is always ready to discuss mother's "favorite" selection.

Mary and Johnny will take an extra interest in a number which before has seemed uninteresting to them. Try this plan, teachers. It will be worth many times the effort expended, because of the pleasant memory of an enjoyable evening spent in the company of a friend,

Those Excuses!

By Marion Stock

WHEN my pupils are absent, I require an excuse. I find them interesting, even though not pleasing, at times. The following are a few, picked at random, from my note book:

1. My aunt arrived from Europe. (Of course Auntie could not arrive without Mabel's presence.) 2. Mother took me to buy a pair of shoes. (No other

time would do.) 3. Mother told me not to practice, as it was Holy Week. (Yet Anna went to the movies several times during the week.)

4. My cousin came from the country and we only thought of my lesson at supper. Mother said it was too late, then. (Rather1)

5. My piece fell behind the piano and mother said tather would have to get it, as she could not move the piano. Father was tired every evening, so I had to wait until Sunday. (Poor piece! Poor father!)

The Music of the Spheres

How the Musician May Develop His Soul Through the Study of the Stars

By the eminent critic and author

HENRY T. FINCK

If you are the unfortunate victim of worry, petty annoyances, fealous long way towards straightening you out and setting you on the path to rivalries, adious comparisons and trifting disappointments, such as afflict greater happiness and success. If you aspire to be a "big" musician you many musicians and music students, Mr. Finck's brilliant article will go a must first of all make yourself a big soul. DO not mean the opera stars. From them musi- anybody and everybody can learn lessons. But the star traveling, as a whole, toward the bright star Vega, in

cians can no doubt learn much about what they test-that shows whether or no you have a soul. should, or should not, do. I do mean the stars that twinkle in the sky:

THE ETUDE

"Twinkle, twinkle, little star. How I wonder what you are."

We all recited that in school, I guess. But did you really wonder what stars are and try to find out by

studying astronomy? I did. Living as a boy among the giant firs and snow mountains primeval of Oregon, I was so fortunate as to have a teacher who initiated me into the romantic mysteries of star life. He would even come up the hill to our house and wake me up at two or three o'clock in the morning to show me certain constellations or star groups which could not be seen at any other time.

He gave me an atlas depicting the constellations, which I studied outdoors. I remember one evening, when my sisters had a number of their friends making a crazy quilt. They saw me light a lantern and go out.

"Where are you going?" the girls shouted in chorus.
"To study the stars," I replied.
"Not with a lantern?" they exclaimed, and burst into

merry laughter. Then I showed them my atlas, to prove that I wasn't such a fool as I looked. "I need the lantern for the

atlas," I said. "See?" The old Greeks and Romans, you remember, had imaginative and romantic tales about these constellations, and their own heroes and heroines; but not half as ro-

mantic were these stories as are the wondrous revelations made by the astronomers of the last two or three centuries, and especially those of our own day.

Stellar Thrills

In the most sublime music there are no thrills more soul-stirring than those we get on a dark night when the stars are out in full force and appear so near that it seems as if we might reach them with an airship in a few hours.

A few hours! Some airships are now travelling at the rate of a hundred miles or more an hour. It would take them millions, nay billions, nay trillions, of years to reach some of the stars we see! The nearest of them would, as Flammarion has figured out, take an express train at forty miles an hour, seventy-five million years

So far away, indeed, are the stars that astronomers find it too troublesome to count by miles. It would take too much time and paper to do so-to write out all the ciphers, the strings of 00's-yards and yards of themwhich to us, at any rate, would not really mean anything.

Do you remember how fast light travels? It is 186,-000 miles a second. The astronomers count by means of "light years"; that is, the distance covered by light, travelling at that dizzy rate, in one year.

That's their "yardstick," a yardstick nearly six trillion miles long!! It was known long ago that certain stars were so far away that they would still be visible to us if they had been extinguished or annihilated at the time of Christ, nearly two thousand years ago. Their light would still be travelling on.

Doesn't it stir you, doesn't it thrill you to the very marrow, to know and dwell on such a sublime fact—to get such a glimpse of the fathomless glories of the universe, the grandeur of the Creator?

Yet we know from more recent researches of prying astronomers that a star whose light requires twenty centuries to reach us, though travelling 186,000 miles a second, is, compared with other stars, as near us as a house a mile away is as compared with a house in China!

Doesn't it make you dizzy to think of it? Do you believe in a God? Do you feel like falling on your knees and worshiping in face of such revelations?

If you do, you are sufficiently emotional to become a successful musician. If you don't, please try something else. It's a splendid test of fitness-beats the usual high school or conservatory examinations all hollow! They simply show whether you have learned your lessons-

And make no mistake 1 There was a time—the period of coloratura warblers-when one could, if phenomenally endowed in that way, make a success even with soulless singing. But those days are gone. Dramatic singersand one cannot be dramatic without being emotionalhave driven out the coloratura warblers. Opera-goers now want Calve's, and Farrar's and Jeritza's.

Calve, to be sure, was also a coloratura singer; but she differed from the older kind in breathing an emotional warmth even into vocal embroideries, like those in Ophelia's mad scene in Thomas' Hamlet-a thrilling display of soulfulness.

The Test for Singers

Unfortunately, this star test for singers is one which is difficult to make in a city, where the smoke and haze and the street lamps spoil the spectacles of the sky. But most musicians have the means and sense enough spend the warm months away from the cities. In their summer schools they should watch for clear, cool, moonless nights, then take out their pupils in the dark and watch the effect on them of the Milky Way and other wonders of the stellar universe.

Of course the pupils should know about these wonders beforehand, else the millions of visible luminous spots will be nothing to them but "twinkling little stars." Even

to the ignorant, to be sure, the spectacle is sublime. The books which tell about the stars are of two kinds:

mathematical and descriptive. The mathematical kind is not the kind best suited for most music students who want to cultivate their emotional side. Figures are not likely to stir the imagination; not, at any rate, until you reach the higher branches of mathematics which wrestle with the problems of the universe and which, for most of us, are frightfully hard

Those who have mastered astronomical mathematics be sure, find in them a source of deep emotional thrills. Listen, for instance, to these glowing words of Edgar Lucien Larkin, director of the Mt. Lowe Observa-

tory in California: "The more one knows of the grand harmonies of the calculus, the more he becomes in tune with the Supreme Infinite Mathematical Mind. I have heard people say: There is no happiness here on earth.' But there is. The most exquisite joy and happiness that can be experinced by a human mind comes when a difficult differential equation is solved. And the extreme height of happiness is reached if the solution discovers to man a law Nature not known to any human before."

A far easier way to an understanding of the stellar glories than calculus is the reading of books on descriptive astronomy, like those of Flammarion, or our own fascinating American writer, Garrett P. Serviss, a scientific chauffeur who makes a trip to the stars as easy and exciting as an automobile ride. Suppose you begin with his "Curiosities of the Skies." After reading that you will promptly look around for other books on this sub-

Mark Twain's Ingenious Method

Readers of Albert Bigelow Paine's fascinating biography of our greatest humorist know that in the last years of his life he got greatly interested in the stars. His books on astronomy "were seldom far from his hand." I think I know why.

For two summers I had the privilege of living in one of Mark Twain's two houses at Redding, Connecticutthe one he facetiously called the Lobsterpot. From the hillside on which these two houses were situated, one gets the most comprehensive and glorious views of the stellar vault. How he must have enjoyed these! I shall certainly never forget how I enjoyed them.

Mr. Paine tells us that Mark Twain "was always thrown into a sort of ecstasy by the unthinkable distances of space-the supreme drama of the universe. The fact that Alpha Centauri was twenty-five trillions of miles away-two hundred and fifty thousand times the distance of our own remote sun, and that our solar system was and their size.

thousands of years reaching its destination, fairly encontured him.

The reason I am referring here to Mark Twain is that he had a passion for making things intelligible. It is not enough to know or read that a certain star is a quadrillion miles away. What is a quadrillion? Multiply a thousand by a thousand and you have a million. Multiply that million by a thousand and you get a billion. thousand billions make a trillion, and so on to quadrillions, quintillions and up to decillions-a unit with thirty-three ciphers-a figure before which even a hardened astronomer must stand aghast. But the Creator needed it in constructing the universe. Let us write it

Doesn't it make you shiver to look at that mathematical boa constrictor? You will now understand why astronomers use a light year-a distance of six trillion miles-as a mere yardstick to measure the real distances

Mark Twain spent a good deal of time when lying awake at night, trying to find a way of making himself and others comprehend such stupendous figures. He

finally devised this ingenious plan: "I remember that Neptune is two billion eight hundred miles away. That, of course, is incomprehensible, but then there is the nearest fixed star with its twenty-five trillion miles-twenty-five trillion-or nearly a thousand times as far, and then I took this book and counted the lines on a page, and I found that there was an average of thirty-two lines to the page and two hundred and forty pages, and I figured out that, counting the distance to Neptune as one line, there were still not enough lines in the book by nearly two thousand to reach the nearest fixed star, and somehow that gave me a sort of dim idea of the vastness of the distance and kind of a journey into space."

Our Journeys Into Space

A young piano manufacturer once invited me to accompany him in his car from New York to Baltimore at sixty miles an hour. I refused, afraid of the speed; which was perhaps foolishly inconsistent, since I was at that very time travelling at the rate of sixty-six thousand miles an hour; which is the rate at which the huge automobile we call the Earth travels around the

It would have been faster if the earth did not observe a certain speed limit. Some "fixed" stars travel into space at the rate of three hundred miles per second, while the slow coach earth's pace is only about eighteen miles

and a half ner second. In addition to taking these trips on the earth around the sun we travel with the Sun and the whole solar system into unknown space at the rate of at least 375,000,000 miles a year!

If you are sufficiently emotional to have within you the making of a successful musician you will be as deeply moved and awed by this rapidity of movement of the stars as you were by their tremendous distance from us.

I don't want to scare you to death, but have you ever read Conan Doyle's ingenious story "The Poison Belt?" It tells how the earth, with the whole solar system, traveling into the vast unknown depths of space, got into a region where human beings could not breathe and live. It lasted only a short time, and some men of science, knowing about it beforehand-but read the story vourself: it's great!

Such a cosmic incident is quite possible. Collisions are possible, too. But don't get excited! Keep your next week's engagements anyway, be they lessons or recitals or operatic performances. We probably will be quite safe for another million or trillion years.

This "Negligible" Universe

Besides their awesome distance and inconcervable speed, the stars present two other ways of arousing our emotions of wonder and worship; namely, their number

When Marlowe wrote, in her sixteenth century:

"Oh, thou art fairer than the evening air Clad in the beauty of a thousand stars," he did not know that instead of "thousand" he might have said million, or even billion (in the French-American use of billion, meaning a thousand millions; the Eng-

lish meaning of billions is a million times million, or what we call trillion). I remember how amazed and awed I was, not so many years ago, when I read that there were at least three million stars in the universe. Three millions is "some number," I assure you; and some of these stars prob-

ably have even more than our sun's eight planets. But three millions has been found in recent years to be almost as ludicrous an understatement of the real number of stars as Marlowe's thousand. Three billions is the minimum number now indicated by the revelations of the 100-inch telescope on Mount Wilson in California, and by the recent marvels of celestial photography and

And then some! We really need a little slang here to relieve the tension of the mind. How childish and silly are all the fairy stories of nature hatched out by human imagination when compared with the miraculous realities revealed by the science of astronomy!

Don't faint away when I tell you that these 3,000,000,-000 stars constitute merely our universe (in which our sun, with this earth and the other seven planets is a mere speck), and that there are in addition to our universe a countless number of other stellar systems or universes in which our beggarly family of three billion stars is negligible-a mere grain of sand in the combined heaches of all the oceans.

In the words of Mr. Serviss: "What we have been regarding as the universe is 'only one moat gleaming in the sunbeams of infinity."

Our Dwarf Sun and Earth

The climax of our abasement and wonder is reached when we come to the question of size.

It is humiliating enough to think that, as compared to the sun, the earth is merely as a pea compared with a pumpkin; but when the astronomers assure us that there are other sums millions of times bigger than our tiny sun, we begin to have a faint idea of our utter in-

significance in creation.

In the words of Prof. Russell, of Princeton, "the measprement within the past two years of the diameters of Betelgeuse, Antares and Arcturus by the interferometer at Mount Wilson has removed the last lingering doubt as to the existence of giant stars, and has placed beyond question the fact that the sun belongs to an inferior order of stellar bodies-that even as the earth is but a dwarf planet, so the sun is but a dwarf star."

Our sun is a million times as big as the earth, but the diameter of Betelgeuse is 260,000,000 miles, which makes it a giant star equal to twenty-seven million suns like ours! As Professor Michelson, of Chicago University, has pointed out: if this giant star were placed as near to us as our sun, its brilliant surface would fill out the whole visible heavens!

Try to imagine that and pity our poor little sun.

What it All Means to Musicians And now for the application of these overwhelming astronomic revelations to the world of music.

The microscopic world of music | If it would take, as we are told, trillions of little globes like this earth to make one star like Betelgeuse, where does the "world" of music come in? Isn't it rather presumptuous on our part to speak of a "world" of music?

And the individuals in this world of music-how important are they in creation? About as important as a droplet in the spray arising from Niagara Falls and gone in a second.

But let me tell you, in strict confidence, that during my long residence of four decades in the musical "world" I have got the impression that nearly every individual in it looks on himself as if he were the pivot around which the whole universe revolves!

Sir George Grove no doubt exaggerated when he wrote that Schubert was the only modest musician on record. There have been others and there are some now. But the vast majority of musicians need an article like this to show them their utter insignificance. Teachers, singers, students, players, all need to study astronomy as a moral tonic as well as an emotional stimulant,

A moral tonic, I say-and this brings me to the most important raison d'être of this article-a sermonette in a few short paragraphs.

Musicians, in many cases, attach altogether too much importance to petty annoyances, jealous rivalries, odious comparisons and trifling disappointments. Foolish fears darken their days and nights. That is due to their

never thinking of anything but themselves and their immediate surroundings.

The world they live in is almost as limited as that of a cat which never leaves its room in a tenement. They mistake their tallow candle for a sun, a star.

It will do them a world of good to realize that the universe does not revolve around such grains of sand as they represent. They should learn, in the words of Emerson, to distinguish between the blaze of a burning tar barrel

and the final conflagration of all things. Astronomy, will cure their ludicrous egotism, pettiness and megalomania. It should be taught in all music schools and private classes.

How Goldmark Won a Hearing By A. S. L. Wynn

CARL GOLDMARK'S "Sakuntala" overture is well cstablished as a universal favorite, and it is interesting to learn that for once a work of this kind was appreciated from the first. Goldmark was comparatively unknown when he wrote it. In the Boston Symphony programs a little incident regarding this work is related as fol-

In 1910, Sigismund Bachrich gave information to the Neue Freie Presse, of Vienna, about the first performance of the Sakuntala Overture, and 'Die Königen von Bachrich, as a youth, used to substitute in the orchestra for Goldmark, so that the latter could have more time to compose. In return for this, he had the privilege of being the first to get acquainted with the new manuscripts. When the Sakuntala was finished, it submitted to the Philharmonic Orchestra in Vienna. It is customary with that organization on receiving a promising manuscript to play it over at rehearsal, and then decide by a majority vote whether it should be performed. No one is ever allowed to be present at these trials, not even the composer,

"Bachrich ascertained when the Sakuntala Overture was to be put on trial and managed to smuggle himself into a dark corner of the hall. His heart beat violently when it began. When it was over an unusual thing happened; the players themselves broke into enthusiastic applause, and the conductor, Dessoff, exclaimed in Viennese dialect: 'I guess there's no need of taking a vote on

"Bachrich had heard enough. As fast as his legs would carry him, he ran to the Kaiserhof Cafe, where Goldmark was waiting impatiently. When he got there he was so out of breath he could not utter a word; but nodded, 'Yes-yes-yes,' and the composer understood and rejoiced,"

The Talking Machine and Small Children

By Jessle McMaster

Every normal child likes music, and every normal child has a preference as to selections.

Interested parents of a small friend of the writer's have a collection of "Jane's pieces" on the lower shelf of the cabinet, marked so that she can associate the marks with the selection.

Careful directions and supervision for several days taught her to operate the machine with as much care as an adult.

She is now able to enjoy her choice of music at her own inclination, and without damage to her parent's talking machine.

Finger Taps By Rena Idella Carver

A TEACHER recently said: "Does it ever occur to you how much we have to talk about finger lifting? seems sometimes as though the natural makeup of piano students fought inwardly against the necessity for finger action, and in some cases appear determined to have

none of it," One of the best and simplest remedies lies in an exereise given me by one of my instructors who had spent years in exploring modern methods. I quote it here:

"Place the hand on a table with the fingers curved and wrist resting on the table. Raise one finger, counting 4. At "4" tap the table with quick staccato touch; each finger rebounding very high and waiting until the next "4" is counted. Repeat three times and on the following "4" take the next finger. Practice with all fingers in turn. Do not uncurve as you raise the finger, The up-action of the finger is quite as if not more the hard task of deciding which path to pursue. important than the down-action.

Imagination in Playing

By Edith Josephine Benson

Some pupils have facile technic, but their playing lacks Some pupils have racine teemine, but their playing lacks the imaginative quality. Dynamics are too studied; the listener almost sees rests, slurs and staccato marks. The following suggestions are for developing the exoression of imagination. They may be used not earlier than the late third grade and are only for the pupil who has dynamics, rhythm, speed and touch.

has dynamics, rhymm, speed and touch.

The material is a study containing light passages, as compositions of Czeruy, Heller, Bertini and Berens. A study unnamed and having no special form like a dance or barcarolle, gives the freedom necessary to developing imagination. The teacher should create a definite program about something airy, a bee, a butterfly, a bird or a firefly. Have it rise rapidly, float, pirouette. soise on a leaf or flower, and fly straight across the

To make the playing suggestive, use crescendo or diminuendo for straight flight, both for searing, rubato, shading, and accent for the fluttering of wings or sudden whirling, and exaggerate staccato and even rests and long notes sometimes. A pirouette can be suggested by contrasting a long note with a delicate rubato group preceding or following it. Certain small groups are excellent for practice in accent and shading, if the nighest or lowest note is in the center. They suggest fluttering, whirling, whispering. The control learned in the management of these groups can be applied to phrases in accompaniment, either in solos or in accompaniment for voice or other instrument. Sequences can be given variety by contrasts in dynamics or tempo, by fine shading, and by increase to a climax on the last sequence or decrease as if whispering a secret.

The teacher should select most of the places in the first study for interpretation leaving something for the pupil to select. Later the pupil should create his inerpretation without help. Every study must be perfeetly learned first; then, when imaginative playing begins, counting will be unnecessary. Rhythm being mastered, the player will have freedom in tempo. By using certain devices for definite parts of the program, the pupil learns to make technic serve his feelings,

A Helpful Hint for Teachers

By Florence Belle Soule

Teachers having a large number of pupils often find it difficult to remember the details of each pupil's work,

from week to week. In order to overcome this, I cut white paper in strips (4x7 inches) and attach one to the exercise book with a naner fastener.

On this paper I write my criticism of the lesson, give points about practice and outline the new work for the following lesson,

By using both sides of the paper, I can see at a glance what progress has been made for two weeks, and the pupil knows what work has been good and which pieces or exercises need more study. He cannot forget what the teacher gives him as the paper tells the story. This plan works splendidly.

Those Little Feet

By A. Lane Allan

Do you happen to have, among those little people that visit your studio, some whose legs are far too short to reach the floor? Have you ever tried sitting on a seat that is too high for a while, yourself?

Try it. You will hasten to do something that will make those youngsters more comfortable the next time they come to take a lesson,

A footstool that usually made the taller children comfortable was found inconvenient for the tiniest one, so a large dictionary was placed on the floor first and the footstool was put on top of that. It served the purpose, the little feet kicked the piano less often and the attention was given to listening, not wriggling around on the bench because one foot was "asleep!"

"THERE is only one road for genius or talent to take at the beginning of its carcer, but sooner or later he will cucounter a parting of the ways, and be confronted with

Lights on Piano Touch and Tone

As Seen by the Psychologist,

OTTO ORTMANN

Of the Psychological Laboratory of the Peabody Conservatory

Physical Basis of Piono Touch and Tone, by Otto Ortmann, issued by E. P. Dutton & Company. The work as a whole is a thoroughly scientific analysis of the subject from the standpoint of the trained scholar. Much of this is unsuited for journalistic publication because of the complexity of physical and mathematical terms with which the ordinary reader is unfamiliar but which deserves serious consideration of the expert in understanding the author's views.

THE ETUDE

The author first of all feels that the student should have a definite knowledge of the action of the p'ano and

presents the subject thus; "The action of a grand piano, although it varies in certain details in the product of different makers, is the same in general principle for all grand styles of the instrument now in use. This principle is illustrated in Figures 1a and 1b. A, B is a wooden block called a key, so pivoted at C that it can move only in a vertical plane. Beneath each end of the key is a felt pad (D, E), which limits the descent of either end. Fastened on the inner arm of the key is a lever, F, which connects with a second lever, G. This, with the lever H (itself a bent lever known as the hopper), and the lever I, forms the compound escapement which will be explained later. The upper end of H is cylindrical in shape and covered with leather. When the key (ivory-covered end) is not depressed, the upper end of H supports a cylindrical knob on the arm, J, of the hammer, K, which is pivoted at L. It is important to note that the only point in which the hammer (the tone producing body) comes into contact with the rest of the action before tone production is in this one point x, where the end of H

"When A (the player's end of the key) is depressed, B rises (principle of the simple lever). This causes F to push G up until the point h comes into contact with M, a stationary (but adjustable) nut for blocking h, which is the end of the bent lever H. When F continues to rise, through continued key-depression, the lever H, after h touches M, pivots at this point of contact. This causes the end h' to move in a driection. roughly speaking, at right angles to the vertical movement of the hammer-arm J, and when a given point is reached causes h' to jump or slide or escape from beneath the hammer-stem. This point is known as the point of escapement and is so adjusted as to operate when the surface of the hammer-head N is about 1/8 in. from the string, P. The jerk (under playing conditions) throws the hammer over the intervening space against the string, and because of the elasticity of the compressed felt of which the hammer-head is made, as well s the elasticity of the steel strings, the hammer is immediately thrown back. If, in the meantime, the key end, A, has been permitted to remain in its depressed position, the hammer is caught by the check, O, and is gradually released as the end A of the key ascends. If, on the other hand, we wish to repeat the key-depression, the escapement mechanism is so adjusted that the end, h', re-engages the hammer-arm, J, immediately after it reounds from the string, whence a second depression of A will again drive N against the string. (This is what

is meant by the 'repeating' action.) The mechanism here described is a machine. A machine is a contrivance by means of which force can be applied to resistance more advantageously than when it is applied directly to the resistance. The action of the piano is a machine which enables us to overcome a resistance at one point (hammer end and strings) by applying a force at another point (the key end). It employs the principle of the lever and is a complex leverage system. Since it is obvious from the diagram (Fig. 1) that the distance through which the hammer end moves is greater than the distance through which the outer key-end (joint of application of the force) moves. it becomes clear that the purpose of this machine is to transfer force into speed.

Strings, Sounding Board and Pedals

HE AUTHOR next calls attention to the fact that, as the pitch of the tones desired upon the piano ascends, shorter and thinner strings are employed. Steel is used for piano wire because of its great elasticity. Some of the lower strings are wrapped with thin steel

grand piano when tuned is over twenty-five tons. The number of strings used for each pitch varies with the

pitch. For the very low tones one string is used, "What we hear when a string on the piano is struck is not due chiefly to the vibration of the string but to the resulting vibration of the sounding-board. This is a resonator, a large, thin, slightly convex and carefully constructed sheet of wood, covering practically the entire inner case of the instrument beneath the strings. It is in direct and permanent contact with the supports at the end of the strings, and is joined to the outer case of the instrument, though otherwise free to vibrate.

"The vibrations of the string are transferred to the sounding-board, which, through its size, intensifies them by setting into motion a much greater volume of air. "The action of the sounding-board of the piano is not

due to sympathetic resonance. The fundamental condition of sympathetic resonance—equality in the natural frequencies of the two vibrating bodies-is not present n the piano. The sounding-board does not vibrate becauses the air wayes proceeding from the strings fall upon



1A. How the Piano Key "Strikes"



1B. Hammer in Striking Position

its surface, but because it is joined to the string through the bridge at one end and thus receives the vibrations directly. If one of two tuning forks of the same frequency be sounded, the other will also vibrate without any other medium of transmission than the air. That is a case of sympathetic vibration. If a tuning fork be sounded and held in the air its tone is scarcely audible. If placed firmly upon a table, the tone becomes distinctly audible, since the vibrations are communicated to the table, which, acting in turn as a resonator, reinfo them. This is a case of forced vibration, and it is this type of resonance that we find in the piano.

There are three kinds of piano pedals in general use; the damper pedal (popularly, though inaccurately, termed loud pedal), the una corda pedal (known as the soft pedal), and the sostenuto (middle) pedal. The first, when depressed, keeps the dampers lifted from the strings, all of which are consequently free to vibrate until their energy is spent or a release of the pedal brings the dampers down upon the strings again. The una corda pedal shifts the entire action of the piano sidewise so that the surface of the hammer, instead of striking rec or two strings, strikes two or one. The sostenuto pedal keeps any damper or dampers raised which happen

to be raised when the pedal is depressed. "The pedals of the piano have two primary functions: to sustain tone and to color tone.

"The plank or block which carries the tuning pins is alled the wrest-plank. It is made of wood in the older makes of instruments, and of metal, with holes for containing wooden plugs, in the modern makes. The tuning pins, which are threaded to ensure a firmer grip, are driven into these plugs. The wrest-plank is firmly fas-

THE FOLLOWING material is taken from The or copper wire. The tension of all the strings on a tened to the frame and case of the piano. Through it absolute rigidity, which insures the maintenance of the string-tension, is a desideratum.

"There are two bridges in the piano; the wrest-plank bridge, and the sounding-board or belly-bridge. The former, sometimes called the pressure-bar, regulates the various string levels necessitated by over-stringing; the latter accommodates the various string lengths at the vibrating end. The sounding-board bridge is important because it transmits the vibrations of the strings to the sounding-board. The exact position of the belly-bridge varies somewhat with the various instruments. It is generally divided into two or three sections, one for each group of strings, according to the manner in which they

are overspun or overstrung.
"The wrest-plank bridge determines the point at which the vibrating length of string begins. It is used in any of several forms: a blunt edge above or below the strings, a metal nut, or a hole for each string.

"Overstringing is that process adopted in order to accommodate the various lengths of the strings to the size and shape of the instrument. It permits the lower, longer strings to be stretched above and diagonally across the higher strings. When this occurs once, the instrument is said to be single-overstrung; when done twice, it is double-overstrung. The plane of the hammer in these cases is always kept parallel to the string.

The Modern Piano

"T HE MODERN piano dates from the time of introduction of metal into its construction. This took place about 1820. Between 1770 and 1820 the complete, all-wood grand piano was perfected. Originally, the metal frame was conceived to overcome difficulties of tuning strings of various metals which were influenced differently by the same change in tempera-ture. Whatever form the metal frame has now assumed, it consists essentially of a great or small number of iron bars set at various angles. The iron frames are situated at the sides of and immediately above the strings. The introduction of metal into piano construction has influenced tone because of the greater clasticity of metal as compared with wood. Below the strings and sounding-board we find the wooden frame, consisting of a series of horizontal heavy wooden bars placed at various angles. They mutually reinforce each other and also reinforce the harp-shaped case. This is either solid wood (mahogany, oak or black walnut) or, in the more recent makes, layers, sometimes more than twenty, of maple or oak. The advantage of the layerprocess is supposed to be an increase in resonance effect. The entire object in selecting a case and framing it is to secure a proper ratio of elasticity and rigidity, enough of the former to permit freedom of transmission of the vibrations, and enough of the latter to insure stability against the enormous tension of the strings. Generally peaking, the use of metal tends to give the tone brilliance, and the use of wood tends to give it 'softness' and 'depth.' We should therefore expect a combination of metal and wood to produce the best results. Too much or all metal would produce a metallic, clangy tone; too much wood, a dull, thick and 'plump' tone.

"What are the effects of the various forms and gradations of pianistic touch upon the movement of the piano

"The piano key (the part visible to the player represents less than one-half of the entire key or lever) is a piece of wood about a foot and a half long and sevencighths of an inch wide. It pivots on a point midway from either end which makes it a lever of the first kind, that is, one in which the fulcrum is between the power and the resistance. The vertical pin at the fulcrum, with an additional vertical pin at the outer key end, prevents the lever from moving in any plane except a vertical one. Moreover, the felt key pads beneath each end of the key limit the vertical distance through which the key may move to approximately three-eighths of an inch at its extremity. We have, then, a mechanism capable of being moved at its extremities through a vertical arc of threeeighths of an inch and immovable in any other way.

"No matter how we hold our hands, how gently or harshly we stroke or strike the key, no matter how relaxed or rigid our arms are, how curved or flat our fingers, we can do nothing else to the key than move it

three-eighths of an inch or less vertically downward. This limit is absolutely fixed by the unyielding wooden action, a glance at which will dispel any doubt as to the possibility of other movements.

Any differences of effect of touch upon key-movement must be differences in speed. There is no other variable. From the fundamental law of mechanical action, we know that in addition to the force the distance through which the force acts influences the work done. The piano key gives as a maximum distance slightly less than three-eighths of an inch. Whatever force is transmitted to the key must, in order to be of any musical value, be transmitted within this distance,

Variations in Key-Speed

"C ONCERNING variations in key-speed, a number of possibilities present themselves. The speed of kcy-descent may be slow or fast, constant or positively or negatively accelerated, or it may be a combination of these factors. We have, then, a definite indication of the effect of touch on key-movement, namely, speed. If we can recold the variations in key-speed, we can record all the differences of the effect of touch on key-movement; for when there is no difference in key-speed there is no difference in touch so far as effect on the key is concerned."

The author then employs a whole chapter to show that tonal effects are dependent solely upon one thing-the speed with which the key is struck or depressed. He

"1. Differences in touch, so far as they affect the vibration of the string, always involve differences in speed of key-descent.

"2. Considered with reference to their effect on keydescent, there are but two touches, percussive and nonpercussive. These represent qualitative differences in key-movement. All other touch classification or nomenclature represents merely quantitative differences in key-

"3. Non-percussive touch permits easier and finer keyontrol than percussive touch, earlier and mer key-control than percussive touch.

4. All differences in tonal quality are due to differences in intensity, with the exceptions noted in later

chapters. "5. Such words as shallow, harsh, forced, dry, and others of this nature, are merely descriptive of the in-

tensity of the tone. "6. Under normal conditions rigidity tends to produce greater key-speed (hence louder tone) than relaxation. 7. Under normal conditions, curved finger touches tend to produce slightly louder tones than flat finger

touches, though this difference is not always present. "8 The dynamic ratige of tone-production through relaxation is less than the dynamic range of tone-production through rigidity. Hence, if that portion of the latter which is not contained in the former, is required for a special effect in a composition, rigidity is necessary.

Is Relaxation Always Desirable?

66 N MAKING a résumé of his entire book the author makes some statements which may be challenged by those who feel that the key to the millennium of pianoforte playing is solely that of relaxation.

"What we actually do, then, when playing the piano, is to produce sounds of various pitch, intensity, and duration. Nothing more. Certain forms of touch are effective only because they enable us to secure a proper relationship among these variables. The quality of a sound on the piano depends upon its intensity; any one degree of intensity produces but one quality, and no two degrees of intensity can produce exactly the same quality. If A plays 'poetically' and B does not, then, as far as the single tone is concerned. A plays sounds of different intensity from those of B; and if B could play sounds of the same intensity as A, B would play just as poetically

"What we imagine we do and hear is a different question, the answer to which awaits the outcome of an ex-perimental investigation of the physiological and the psychological aspects of the problem. The division into the physical and the non-physical is necessary for an explanation of the conflicting theories and opinions. Whether or not piano pedagogy can profit by thus differentiating between the constant elements, those physical attributes which vary according to constant physical laws, irrespective of the individual, and those psychological attributes which vary with the individual, is not our question here. But it is safe to say that in any pedagogy the distinction between cause and effect is an important one. A certain hand- or finger-motion is often taught because if produces a certain tonal quality, and in actual practice we find that other types of touch can produce the same tonal quality. Relaxation is taught for its effect upon physical pianotone, but rigidity can produce the same tone. A certain

inger-stroke produces a certain tone, not because that stroke is correct and all other strokes are incorrect, but because the finger reaches the key with an appropriate force. A relaxed arm produces a certain tone not because the arm is relaxed (for the action of the piano cannot be affected by a muscular condition) but because the arm condition permits better control of force. This explains the various modes of using arms and fingers adopted by the concert artists for producing the same tonal quality.

"If tone-quality depended directly upon type of arm or finger movement, then one arm and hand position for all pupils would be essential. If, on the other hand, it depends upon the force of stroke, arm and hand positions may be varied in order to secure appropriate force, thus taking into consideration the not inconsiderable differences in anatomical formation.

'Again, if good tone-quality resulted directly and entirely from relaxation, then relaxation would be the sine ana non of piano playing. As a result, we should find it impossible to play, musically effectively, a very great portion of piano literature. For all piano playing demands some degree of rigidity, and, in many cases, a great degree of rigidity.

"In the data secured in this analysis we have the concrete material which, in one form or another, is at the bottom of every art. And since sensation is the first link in the complex chain of neural response, and depends entirely upon the concrete objective material of the physical world, an analysis of this physical element is a logical and necessary beginning. Without the wooden keyboard and the metal strings there could be no pianism, either artistic or inartistic. Such an analysis, moreover, gives us a clue to the answer of the question: How do these physical variants produce the emotional response in the auditor? In the first place, variations in pitch, intensity, playing?

and duration, as we have seen cover a wide range and and duration, as we have seen and in the second place, there is no reason why these variations cannot suffice for the production of the psychological reactions. The popular conception that they are too coarse or not sufficiently subtle is based upon ignorance of the true complexity and great variety of physical piano sound and of the sensitivity of the ear.

ensuring of the ear.
"Is all piano playing, then, merely a variation in the physical attributes of tone? Yes and no. So far as auditory stimulation is concerned, yes. So far as total stimulation is concerned, no. Every pianistic effect existsimulation is concerned, no. 2004 phantile elect existing for audition, including the most subtle shades of emotion, can fully be explained in terms of the physical at tributes. And when these fail to explain all the effects this does not establish the presence and operation of other mysterious, super-psychological stimuli; it means, mcreb. that piano playing as an art is not entirely auditory in character, but appeals also to other sense departments. Chief among these are the kinesthetic and the visual senses, which, in the music appreciation of to-day are of very decided importance."

Self-Test Questions on the Foregoing Article Upon Piano Touch and Tone

- 1. What is the main object of the mechanism of the
- 2. Is the sound we hear when we strike a piano key due mostly to the sound of the string or of the sounding.
- 3. When was the metal frame piano introduced
- 4. To what are differences in tonal quality due? 5. What is the chief value of the relaxed arm in piano

Four Charming Pupils' Recitals

By Eleanor Brigham

PROGRAM III

A Program from the Noted Composers

A PROGRAM of this sort has in itself a charm which Song Without Words..... needs no amplification. If the teacher is dealing with an audience which the title would frighten, it may be changed to simply

A Program of Interesting Piano Pieces

very sixtee tone.	prelude of Bach, while not containing any reat difficulties, must be played with even th notes, up pedals, and careful shading of The pupil who has this part of the program be proud to realize that she has been chosen rypret the greatest of all the great masters.	
Melody	Schuma	N
Soldiers	MarchSchuma	N

These two little pieces need no introduction to the teacher, and by allowing one child to play both numbers an excellent lesson in musical contrasts is given.

Go									
	cho this pur	rds s gav oil va	are q otte. ry hl	uite e Caref s temp to pla	sentia ul wat	l to t ch shor rding t e fast	ne peri ald be k	y fine, f ormance ept lest ynamics, ano slow	the as

tery married as
Andante from the Surprise Symphony
A very simple arrangement only two lines long, giving out the theme so that little hands may play it and young ears grow to love it.
Soirces de VienneSchubert-Liszt
The brilliant valses caprice of Schuhert arranged by Lizzt so that they make a great addition to the

by Liszt so that they make a great addition to the recital program.
Dolly's FuneralTschaikowsk
One page of simple sadness which has been writ- ten with great art behind it, and in a not too

ten with great art behind It, and in a not too difficult manner.
Allegretto from Seventh SymphonyBEETHOVE
A little bit of Beethoven, arranged for small hands, which should play the work of this revered master with charm and sincere appreciation.

mucci	111011				
Fantasic in	D Minor.				Mozar
of temp	composition —from And Presto and t recital m	ante to . Andante	Adagio, endin	Presto, As g Allegrett	idante o. A
tmrs.ll					

Andante from	First SonataBrah	MS
difficult, is	theme with variations which, while it is s well worth hours of very hard work its performance.	

MENDEL SSOHN ig Without Words.
The choles ofered to the teacher in this collection is varied, but the numbers which would fit the heat in this particular program should be a Venetian Boat Song, Confidence, Consolation, Spring Song, or the Folk Song in A Minor. Any one of these would be appropriate, and the selection gives the teacher a variety of grade.

A Program of Interesting Island Little Prelude in C Minor. BACH
Little Prelude in C Minor. BACH
This prelude of Bach, while not containing any
This prelude of Bach, while not containing any VERDI

Quartette from Rigoletto A duet arranged from this popular opera in a way that makes it a splendid ending for the program. It should be given to pupils who can play it well without too much effort, as it needs to he very well done.

The following compositions are suggested as suitable if substitutions are desirable for any pieces given on this program, or if additions are wanted:

Opu	IS 30, NO. C. BRETHOVEN
Three Waltzes	SCHUBERT
Three Thomas	SCHUBERI
Roudo in C	HUMMEL
Two Valses	SCHUMANN
Fragment from Concerto in D	Minar MOZAKI
Three Melodies	Mozari
Rondo in D Major	Mozari
Gavotte in E Major	BACE
Erotik	GRIE
Impromptu Elegy	SCHUBER'
1 mpromptu Etegy	

There are several ways in which the pupils who are not to be solo pianists may do their part and the interest of the audience be held. Perhaps one of the boys or a friend may have a magic lantern that holds and reflects postcard pictures. If so, put a sheet above the pianoforte and as each composition is to be played, precede it with a picture of the composer. Let various children act as announcers, giving the birthplace and dates of birth and death of each composer. The pupils would have sufficient light from the lantern to play their solos, and for ducts, candles could be lit on either side of the piano forte. The soft light would appeal to an audience. the lantern and pictures are not available, the pupils might be dressed in costumes of the period in which the composers lived, and those who were not playing could make the biographical announcements.

A little program printed on a card in dark blue with a narrow blue line around the edge would be in keeping with the great dignity of the Great Masters.

THE ETUDE

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

A Little Prodigy

It looks as though your little daughter were a real twunder kind; and it also speaks well for you as an instructor that you have been able to accomplish so much with so young a subject.

My advice is to "make haste slowly," and not to allow her to go faster than she can proceed with perfect ease. Instead of one regular practice period, let her have several of these per day, none, however, longer than fifteen or twenty minutes. I also believe in a system of rewards for young children. They do a given amount of work per day, and why should they not be paid for it? I used to "hire" a small pupil to practice, at the rate of one cent for each ten minutes. It was surpris ing to see how his wages mounted up, especially when there was a kite or pair of skates in prospect !

Keep on with the work in scales, and also take up simple arpeggios in various keys. For studies, Lemoine's Juvenile Studies, Op. 37, are admirable for small hands, and are also musically worth while. Sonatinas, such as those by Kuhlau and Clementi, will prepare for the sonatas of Haydu, Mozart and ultimately Beethoven. These may be alternated with little modern pieces, of which there are plenty of value on the market.

Early Studies and Pieces

"I am puzzled as to what to give in the way of etucies in the second and third grade I use Schmitt's Proparatory Exercises. Schmitt's Proparatory Exercises. With Mathew's Standard Course; but when these are finished I could know what to me as studies. "I have one beeful some so to equip seed to be supported to the support of the seeding me play then. Please surgest a collection—inexpensive, if possible, as she is year, powerly tried to the support of t

For studies, you might try Burgmuller. Op. 100, 25 Easy and Progressive Studies: also Bertini: Op. 100, 25 Easy Studies. Also good are Horvath: First Velocity Studies; and Lazarus: Op. 129, Style ond Technic.

Your bright little beginner should have her taste for "pretty pieces" gratified as far as possible, as she will work twice as hard if she has attractive materials. For collection, I suggest Very First Pieces and First Par-ler Pieces, to be followed by Pleasant Pastimes for the Young Player, by H. L. Cramer.

Pointers and Positions

MRS. IDA R. LYONS, of Silver City, New Mexico, writes as follows:

"Sometime since, I saw a suggestion in The Street into a conductor's haton made a fine pointer, as pencils were too short. I always to bound the same short which is a superior of the same short in the same shor

I suppose all of us have realized the awkwardness of reaching over to the music rack, every time an item has to be indicated to the pupil. Perhaps this is good exercise for the teacher; but it is about as graceful a movement as reaching across our neighbor at the dinner table to get the salt cellar. The baton and the knitting-needle may help to solve the problem, although sometimes a pencil is a necessary adjunct to enforce our remarks. Perlians some firm may eventually produce a piano teacher's pencil, at least two feet long.

Personally, I employ one of these "ever-sharp" pencils, in which, if the point breaks through a fit of cuthusiasm fit the crime, even in the face of accepted rules!

on the part of the teacher, a new one may immediately be made to appear by a twist of the handle. Near at hand, too, should be a blue and a red pencil—the first for a mild emphasis of a mistake, and the second as a lurid danger signal.

Speaking of how to mark mistakes, too, brings up the subject of the teacher's position while giving a lesson. Ordinarily this is at the pupil's right hand, where the teacher may conveniently reinforce the top notes of a composition. But there is something to be said also in favor of sitting at the pupil's left-a position assumed by Mr. Tobias Matthay; for from this vantage ground one can stunningly reinforce the rhythm on the low bass tones, and, besides, can nab the pupil who commits the common fault of sounding the foundation bass notes in a hit-or-miss (especially miss) fashion.

Here, too, let me make a plea for more diversity of position. Why not secure variety by sitting alternately at one side and then the other of the pupil, or even by occasionally standing up, or walking about the room? Gluing one's self to a given position beside the pupil has two great disadvantages. It often so irritates a pupil to have the teacher uttering continual remarks in his ear and making frantic gestures within his field of vision that he becomes mentally muddled and "does his durn-Also, if the teacher's attention is applied solely to the printed page and the pupil's fingers, his point of view is decidedly narrow.

So, whenever a pupil has a whole piece or even a long passage to perform, push your chair back, or stand away from him, thus getting a perspective of his playing. I remember that one of my teachers used to stroll into the next room while I was playing, and that I immediately felt more at ease, and consequently "did myself proud.

One is in danger of getting so wedded to a certain set of finger motions that he regards them as of more importance than their result-which, after all, are what really matters. So let's sometimes merely listen to our pupils, and so realize what is the ultimate effect of their performances.

Will not some other ROUND TABLE member tell us their experiences in these matters?

The Grace-Note With a Double Note

How should the following measures in Spring Song, by Fluk, be played?



"Please explain grace-notes followed by double notes, loses the slur connecting the grace note with the double note signify that it is to be played with the note with which it is connected?" Mas. G. S. C.

A grace-note (short appoggiatura) should, as a rule be played in place of the note to which it belongs, which sounded immediately after. When the grace-note is followed by a double note, as in the example that you give, the short connecting slur supposedly indicates which

one of the two notes the grace-note thus replaces.

In the second measure of your example, there is no question but that the grace-note, D, should in each case be played with the note A, preceding the note C, to which the grace-note belongs. In the first measure, however, t seems evident that the grace-note should replace both of the upper notes on the beat, since otherwise there would result the odd effect of the alto E preceding the soprano G. Hence the passage is best played thus:



Which only shows that one must make the punishment

Various Problems

Some interesting questions are raised in the following

one microscop, question in the very show, and it is bard to halt her hereoff. However, I still manage the plat her hereoff. However, I still manage the plat her hereoff hereo

The device which you mention may be varied by others. Try playing the part for one hand in a given piece while the pupil plays that for the other. I know of no better reading practice than this, since you have the reins continually in your own grip, and can directly control tempo and rhythm. During the process, too, the pupil should count aloud. This device is similar to duet playing which also strongly advise. Anyway, do not worry too much about her sight-reading, since accuracy and clearness should come first.

2, I do not think that an elaborate course in either of these subjects is necessary. But in starting upon a new piece, the pupil's interest will be much whetted if she is given some information about its composer and the enoch in which it was written. With young pupils, elementary theory should extend certainly as far as scalestructure, with explanation of the common intervals and chords, and ear-training in recognizing these. If these subjects are taught in your schools so much the better.

3. It looks as if the lady had not much music in her

soul. I should try giving her pieces of the Nocturne order, with an emotional melody prominent. Each phrase of this melody should be removed from its context and made to express her soul-longings (if she has any!) by its gradual growth in intensity up to the climax. When she finally performs passages as a whole, play the melody with her (in an upper octave), exaggerating its poetic content. It's up to you to furnish her inspiration

if she hasn't any of her own! 4. You touch here on a sore spot in music work-that of professional jealousy. If teachers could only envisage the tremendous advantage of cooperation-advantages which are keenly felt in the industrial occupations—they would do all in their power to foster, instead of antag-

onize, each other's interests, Certainly your colleagues are in urgent need of missionary work. Can't you constitute yourself this missionary, and persuade them, or at least the more open-minded ones, to get together and form a club for mutual helpfulness? Get them to meet once a month for the discussion of practical problems-perhaps using the Round Table page as a text-and show them that if each one brings a new idea it will be multiplied by the number of those present.

I'm sure that if you thus set the example of a gracious and friendly attitude toward your fellow teachers they will finally meet you part way, at least-even to that high-brow studio proprietor-and that they will be brought to consider the common good, instead of merely selfish ends and aims.

"Chamber Music teaches one how to blend with other ristruments in the proper proportion of lone, tempo, rhythm and shading effects. It sharpens the car, refines the taste, broadens the musical vision, and causes one to become versatile in understanding and interpreting musical compositions." -VLADIMIR DUBINSKY.

Gounop's "Faust," as everybody knows is based upon Goethe's poem of "Faust;" but Goethe was neither using his own invention nor drawing wholly upon medieval legend for the original character of his drama. Faust, it appears, was a real person, and however much of a charlatan he may have been, was originally a college graduate with a doctor's degree. We learn something about him in Krehbiel's introduction to the score of "Faust," Schirmer

Cracow, where he seems to have devoted his own disciples rather trying). himself with particular assiduity to the "In the afternoon we resolved to go on says, moreover, that he had himself talked with the man; Luther refers to him in his Table Tolk, as one lost beyond all hope. In a book published in Frankfort in 1587, a year; in 1590 there came a translation of little town where Mozart was born: the entire tale, and this was the source and printed in 1604. New versions followed each other rapidly, and Faust became a favorite subject of the playwright, romancer and poet."

WORK AND OVERWORK

THE following is culled more or less at random from a most interesting chapter on Genius, Work and Overwork, in Henry T. Finck's great book, "Success in Music."
"Alexander MeArthur relates that a

pupil once said to Rubinstein, regarding Beethoven's sonata, Opus. 53: 'I don't need to practice it-1 know it thoroughly. is only a waste of time to practice it more,' Well, you are eighteen and I am sixty. I congratulate you.

is my slave,' said Sarasate.

that Leschetizky pronounced the two Eng-lish words 'hard work' with intense scorn, what the effect of this must have been in twisted out of shape by it. and that he was annoyed with those ener-Work, work, work. Talent, judgment and to the highest musical art. When they are brains are required, too, in music.'

The Musical Scrap Book Anything and Everything, as Long as it is Instructive

and Interesting Conducted by A. S. GARBETT

BRAHMS AND HIS FROGPOND

we walked. At last we found it, a tiny happy to be in their element once more,

ever and ever move within the pitiable giving back its freedom."

SIR GEORGE HENSCHEL'S "Recollections compass of a diminished third? Here we

SALZBURG-THE BIRTHPLACE OF MOZART

by an old writer named Spiess, the legend of Dr. Faustus received its first printed visited, H. E. Krehbiel thus described the ings of a modern type. The idea of spaciousness is utterly foreign to the town. The "Travelers know the marvelous natural streets are narrow and wind about in the

beauty of Salzburg's position in the valley most bewildering manner, following in a from which attatione drew his Dr. Faus. scaling of Salzoning's position in the valuey most newmorning manner, following in a fair, brought forward on the stage in 1933, of the Salzach—how snugly a portion of it general but devious way the course of the "Cross-streets are few; in fact, glancing on the left bank of the river, hugging the sheer rock so elosely that it actually over- along the house fronts one might easily hangs the houses in one of the streets; and fancy that the need of going across-town how, where the valley widens toward had never occurred to the builders. Instead Hohensalzburg, crowned by the castle- of cross-streets there are hundreds of fortress, it opens out in the squares, each arched courts which afford passage from should be allowed to pollute good mustic. with its quaint fountain or statue, that one winding street to another. The general Music is democratic. It develops characafford approaches to the few large strue- effect, enhanced by the narrowness of the let. It is international. A noble symtures in the city. Except on the opposite bank of the river, where the graceful slopes and only the bright smlight of festival of the Capuzinerberg give easy foothold week and the banners which hung from the to the lovely villas that smile from the majority of the houses gave the city a. deep foliage of gardens and forests, and eherry appearance."

THE MISCHIEVOUS OFFENBACH

Rebinstein's face, for there was never a talent Offenbach had as a loy was that of Offenbach's salary was absorbed in fines." in "Spirit and Music," an interesting Eng-Ruddenstern's face, for there was never a talent Unendach had as a boy was mad of the salary at that time was 83 francs a lish study of musical philosophy, more than the work of balancing a lithe wire cane on the tip of his his pupils. 'Don't you?' he said slowly. nose. Others, probably more accurately, say that as a boy he practiced the violin have been half a century practicing that so that and later the 'cello considerably, and sonata and I have still to practice it. I showed great ability, but was unable to of all kinds of trickery on his instrument, Pavane.' She had learned the Prelude and ugratulate you.'

Thalkery declared that he never ven. practice a great deal on account of ill upon which he performed imitations of the had had one lesson, a fortnight before, on "Trailerg declared that he never ventured to perform one of his pieces in pubhealth. Though foreigners were not adviolin, the hurdy-gurdy and various toy inthe Pavane. We went through the technic. tured to certorm one of his pieces in publicant. Though the Paris Conservatory at that struments, and he exploited to an extraor and I told her a little about the Parane-

my slave, said Sarasate.

"Alisdirected energy is worse than indoous for countless jests. One of their fancies light operas. The reason was probably that sounded grander very slowly,' so I left it. "Misdirected energy is worse than indoous for countless jests. One of their rances ingut operas. The reason was probably that sounded grander very slowly,' so I left it,
lence, and there is much of it. It is said to play, by turns, every other note of he suffered from rheumatish in later
lence, and there is much of it. It is said to play, by turns, every other note of he suffered from rheumatish in later
that Leschetizely pronounced the two Engtheir parts, and it can easily be imagined
years grew so bad that his hands were
a method quoted by a teacher in a diplomathe fleet of this must have been in twisted out of shane but it.

(FIIS SAMEY at Line Affile Was or lines a mission of masked immediate month—Entroe.) "He played at private practical than its title suggests. by the parties, at concerts here, there and every— Mr. Hunt quotes a teacher who wrote to where, and never failed to show his love him: "A young pupil (age 14) came for a

Folk-songs ore not themselves music in by their inherent completeness, or, manipu- force her own views upon the pupil. Had gene American who seem to time that the corresponding to the correcptions of the corre used at all they either baffle the composer

SULLIVAN AND THE "UNION" THE success of "H. M. S. Pinafore" in

THE ETUDE

America caused its authors considerable inancial loss, owing to unprotected copyright in this country; so their next opera,
"The Pirates of Penzance," was partially composed and first performed in New York under the direction of Gilbert and York under the direction of Stillert and Sullivan, in person (December 31, 1879). From the book on "Gilbert and Sullivan," by Cellier and Bridgeman, we learn that "Arthur Sullivan had an amusing story to Arthur Stallwar had all antissing story to tell of his experience in association with American bandsmen. These gentlemen were all under the strict control of a musical trade union. A scale of charges was superstution . . . was John Paust, a Sir George Henschell's "Recollections compass of a diminished third? Her we had down for every kind of instrumental lid, but money inherited from a rich under the state of the laid down for every kind of instrumentalflat! we stretched ourselves out in the low gaged for ordinary lyric work, such as gaged for ordinary lyric work, such as musical comedy. Accordingly, when minselt with particular assigning to the study of magic, which art, or science, then had a respectable place in the curriculum.

"In the afternoon we resolved to go on expedition to find his billifug pond, of which he had spoken to me for several many and the programment of The Pirates of Penshad about in Europe, practicing necromance of the which he had spoken to me for several highed cigarettes and lay likening for an experiment of the profromance of The Pirates of Penshad about in Europe, practicing necromance of the production of the producti about in Europe, practicing neeromancy and the secondary of the pond, caught tiny little bullfrogs and accumulating a thoroughly had reput and accumulating a thoroughly had reput and on across long stretches of waste moor-the pond, caught tiny little bullfrogs and the manager of the theatre had been and the manager of the theore of playing under the testimony of a physician, Philing the strength of the production of playing under the same production of playing under the production of playing under we wanted. At last we toutd it, a thigh happy to be in time are seminal once and callion of such distinction by demanding Faust, said Luther's friend, an abomin-thin theather. We had not met a human able beast, a common sewer of many being the whole way, and this solitary spot devils-turbering best of the close and the company of the disbolorum—boasted that he, by his magic arts, had enabled the imperial armies to win their victories in Italy. Melanethon says, moreover, that he had himself talked says, moreover, that he had him conduct such a fine body of instrumentalists. At the same time, rather than become the cause of any dispute or trouble among them, he was prepared to cable home to England for his own orchestra, which he had specially selected for the forthcoming Leeds Festival. He hoped, however, that such a course might be avoided. The Americans promptly took the gentle hint and agreed not to charge extra for the honor of being conducted by Mr. Arthur Sullivan."

"Nothing licentious or sworing of it

-Congressman Rathbone, of Illinois.

MODERN IMAGINATIVE

"THE modern teacher has progressed beyoud the stage of imposing his own stand-WILLIAM APTHORP asserts that the only quick movements. The best part of Jacques and upon the pupil," says H. Ernest Hunt

for parody and eccentricity. He was fond lesson playing Farjeon's 'Prelude and ne till he had practiced it al loast hitem mitted to the Parus Conservatory at that hundred times. Kubelik never negleted period, Cherubini nevertheless admitted dinary degree a certain bag-rope effect when it was danced, the derivation of the his exercise except on the day when his young Offenbach (whose real name, of which invariably provoked unbridled enwite presented him with twins. I work, ourse, was Levy, 'Offenbach' being the wife presented him with twins. 'I work, course, was Levy, course, was Levy, of the work, work, so and cause to an inquisitive work, work, so and cause to an inquisitive of his birth). A writer in The Maxicol Quarterly said, a writer in The Maxicol Quarterly said, a writer in the was admitted into the orchestra of the "Yet there is such a thing as overwork."

'I am not the slave of my violin; the violin can be considered as the was admitted into the orchestra of the orchestra of the was admitted into the orchestra of the was admitted into the orchestra of the was admitted into the orchestra of th

> examination paper, but it aptly shows the new spirit. The teacher had no mind to -John C. Cavendish, child's mental picture and destroyed her In the American Mercury, interest in the piece,

THE ETUDE



Great Orchestral Masterpieces

As Heard in the Concert-Over the Radio-In the Movies-On the Talking Machine

Rimsky-Korsakoff's Gorgeous Oriental Suite SCHEHERAZADE

Described by VICTOR BIART Late Official Lecturer of the New York Philharmonic Orchestra

The Sea and Sindbad's Ship.

The Tale of the Calendar-Prince. The Young Prince and the Young Princess, Fectival at Bagdad, The Sea. The ship is wrecked on a Rock Surmounted by a Bronze Warrior. Con-

From this it would seem natural to infer the purpose

the composition, has no connection with the story of

the Calender. In his autobiography, recently published,*

the composer explains his expressional purpose in this

suite, which is merely to portray the atmosphere of

Oriental romance and narrative as told in "The Arabian

Nights." So eager was he, in fact, to avoid a program

so definite as to savor of realism that in a subsequent

edition he suppressed the headings of the separate move-

ments. That which in addition to the national particu-

larly appealed to Rimsky-Korsakoff was the fantastic.

This work is purely the creation of his imagination, and

is thus designed to appeal to that of its hearers. While

some of the themes and motives undergo transformations

of tempo and rhythm which alter their physiognomy and

change their character, thereby corresponding to dif-

ferent scenes and characteristies, this varying significance

The work opens with the proud, majestic Schahriar

motive presented in solemn grandeur by nearly the full

remains abstract.



RIMSKY-KORSAKOFF

This article inaugurates a series of musical discussions upon great or- this issue our readers will find excerpts from "Scheherazade," the famous chestral masterpieces, by the brilliant planist and lecturer, Victor Biart. composition of the great Russian master, Rimsky-Korsakoff. This work Mr. Biart has a fresh and entertaining manner of presenting these subjects, and the series will be very novel in many respects. Next month the subject will be the Dvorak "New World Symphony." In the music section of

ONE of the most picturesque works ever penned for arate movements with the following subtitles: the orchestra is the symphonic suite Scheherozade, by a composer whose career is in some respects scareely less romantic than his beautiful music. Did the audience, that on that memorable evening of December 19, 1865, in St. Petersburg, applauded the symphony of the young composer whose appearance on the stage in the full-dress uniform of a young naval officer aroused its enthusiasm, realize that it was acelaiming one destined of the composer to describe and depict in music a series of the composer to describe and depict in music a series of pictures according to a definite program. He has, however, disavowed any such intention. He identifies only two persons, the Sultana and her spouse. Which to become one of Russia's greatest composers? For the dapper young subaltern was Nicholas Andreyevitch Rimsky-Korsakoff, already a member of the remarkable group of men that formed the then Modern School of of the three Calenders, which one of the seven voyages Russian composers—a school that was soon to attract world-wide attention. The fundamental tenet of this of Sindhad is meant, all such details, as well as the identity of the young prince and the young princess, he leaves to individual interpretation. He also tells us group, nationalism above all else, made a particular that the shipwreek, which is depicted near the end of

The art of music soon lured the young sailor from his naval career, and, after the appearance of his symphonic poem "Sadko" and his opera "The Maid of Pskov" had brought him into evidence throughout Russia, he accepted a call to the Conservatory of St. Petershurg as professor of composition and instrumentation. This was followed, two years later, in 1873, by his resignation from the navy. For some ten years he held also the position of inspector of naval bands, a field of activity which contributed to his familiarity with the various wind instruments and proved of such practical value in his art of orchestration. This was further enhanced by his experience as conductor of symphony concerts in St. Petersburg for about the same length of time, though at partly different periods. Among his pupils are such composers as Liadov, Ippolitov-Ivanov and Glazounov. The master, who was born March 18, 1844, died June 8, 1908.

The colorful and beautiful symphonic suite, or suite for orchestra, "Scheherazade," was composed in 1888. The composer has inscribed the following in the

"The Sultan Schahrior, convinced of the faithlessness of women, had sworn to put to death each of his wives after the first night. But the Sultana Scheherozade saved her life by diverting him with stories which she told him during a thousand-and-one-nights. The Sultan, conquered by his curiosity, put off from day to day the execution of his wife, and at last renounced entirely his bloody yow.

"Many wonders were narrated to Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed the verses of poets and the words of folksongs, and she fitted together tales and adventures."

It is very frequently heard "over the air," and talking machine records of the work have had a very wide sale. The composer originally further provided the sep- chords create just the atmosphere of suspense and mys-

Then behold! the beautiful Sultana appears in the en-Then behold! the beautiful Sulfana appears in the en-chanting melody sung by the zolo violin accompanied by interpolatory chords gracefully strewn by the harp. This is the Scheherazade motive—a veritable flower of romantic melody.



Every note of this melody, in the free rhythm of pensive recollection, breathes the spirit of narrative. In sive recoilection, preames the spirit of narrative. In assigning this avowedly representative melody to a solo instrument—in this case the violin, the queen of song among instruments—this skillful composer illuminately and the strength beauty. the element of personality in a light of colorful beauty. This introductory matter leads into the Principal Theme of the first movement proper, which begins in E major. Allegro non troppo, 6-4. The melody of this theme will be recognized as the Schahriar motive, now in the measure of the movement.

Ex. 4 M.M., 2-00 Violines and Clarinet

Here the orehestra unfolds its graphical picture of the sea, thus the first subject in the entertaining series of narrative of the Su'tana. The music plainly sings a tale of the sea, with its weird chronicle of adventure and tragedy. This vivid portrayal of the sea is one of the most beautiful examples of tonal marine depiction and points to the fascination which the sea exerted upon the young officer during his three-year cruise. A mournful tone is infused by the harmony of the second measure, which recurs frequently during the movement. The arpeggio figure in the accompaniment, known as the wave motive, and portraying with its continually al-

orehestra, in unison and octaves: 1 Largo e massiono

The setting for the scene of the appearance of Scheherazade is provided by the long-sustained chords in the wood wind, joined, in the last chord, by the horn. The quiet softness and kaleidoscopic shifting of these

*"My Musical Life," by N. A. Rimsky-Korsakoff, translated by J. A. Joffe, edited with an introduction by Carl Van Vechten.

The Principal Theme is carried to a gripping climax, whereupon the necessary contrast is provided by the Subordinate Theme, which, with its smooth, gliding chords in wood wind, produces a calm effect. This



introduces a graceful melody in the flute which has been



Then follows on the solo violin the Scheherazade motive, now gracefully undulating in the rhythm of the movement, like the capricions play of the waves.



This motive is now in B minor with the major 6th, G-sharp which identifies the scale with the Phrygian mode of the Greek system. This is not the only instance of Rimsky-Korsakoff's employment of Oriental scales—a means whereby he effectively lends local and exotic color to his tone pictures. The motive is developed in the same manner as the Principal Theme, which latter, followed by the Subordinate Theme, returns in recapitulation. The movement comes to a close with the quiet strains of the Subordinate Theme.

The second movement is the most fantastic of the The entertaining Sultana again takes up the thread of her narrative in the motive that symbolizes her. She then introduces her subject, The Prince Calender, who is represented by the main theme of the movement, that in B minor. This fantastic and capricious theme, with its sombre coloring and concentrative tone characteristic of the Orient, takes us right into the realm of Eastern life. Salient features of the fantastic character of this picturesque theme are the grace-notes and shifting of accent and phrasing. A characteristic of Oriental music is the narrow range of a melody. The theme appears four times in succession, each time in different harmonic, accompanimental and orchestral garb, thereby manifesting as many different moods and changes of character. That striking feature of instrumentation which lends so much charm to this colorful composition, the soloistic treatment of certain instruments, is most admirably employed in this movement. The fantastic and exotic character of the Prince Calender Theme could not be more clearly illuminated than by its assignment to the bassoon on its first appearance. No less singular is the accompaniment to this melody furnished by four solo double-basses; these instruments provide a quiet and sombre background, not changing harmony until in the cleventh measure. The following is the First Part of the theme!



The beginning of its Second Part:



The middle section of the movement takes us right into the heart of the fantastic. Bassoons and bass strings into the heart of the range of the range of the contine work, piped by flutes in the narrow range typical of Oriental here only to be climbed.

ternating rise and fall the motion of the sea, pervades a weird fanfare, vigorously blared by second trombone, like an apparition issuing through a harmonic gauze fluttering in sustained tremolo, to be answered in the next measure by the muted trumpet, with its metallic, rasping sound. This motive, designated by the composer as the fanfare motive, suggests one of the numerous genii which figure in The Arabian Nights.



The descent of a fourth from the first to the second note of this motive, a feature which it has in common with the Schahriar Motive, bespeaks its derivation from the latter. It is one of several instances of thematic derivation already referred to and which exemplify the cleverness and craftsmanship of the composer.

This fanfare motive soon becomes the subject of a brief but vivacious dialogue between trombones and trumpet and is later taken up by the full orchestra.

In this section the clarinet declaims a most picturesque melody, a whirling figure, its three long opening notes being identical with those of the first measure of the Second Part of the Prince Calender Theme, while the flourishing triplet figures will be readily recognized as derived from the last two measures of that theme.

The free rhythm and tempo of this theme illuminate the fantastic in its most vivid light. The theme later appears for the flute, oboe and bassoon successively The three opening notes also inaugurate the themes of The Young Prince and The Young Princess, which furnish the subject matter of the third movement.

As the first and fourth movements are the most descriptive, the second the most fantastic, the third movement is the most romantic of the Suite, and has been aptly designated by some commentators as the idyll. A flower of romantic lyricism is the lovely, contemplative melody of the Principal Theme, that which symbolizes the young prince, and with which the movement opens. nasmuch as the composer has not identified any particular prince or princess, this is not a matter of much moment in the appreciation of the work. Suffice it to state, in passing, that to some writers Prince Kamar al Zaman (Moon of the Age) and Princess Budur (Full Moon) are suggested. To the scholar the melodic and rhythmic resemblance of the beginning of the two themes of this movement is of greater significance, as an elc-ment of organic unity. The full song, of twenty-four measures, appears twice in succession, the first time in G major, then repeated in D, after which it meditates its way to the Second or Subordinate Theme, that of The Young Princess, Throughout the first appearance of the First or Principal Theme the melody is sung by all violins in unison. The First Part of the theme

The young Princess enters upon the scene in the charming theme in B-flat major, full of Terpsichorean grace. A dashing and stirring accompaniment is fur-uished by the roll of the snare-drum and is notated on the lowest line of the staff in the following example.

After much interesting and delightful presentation of these two themes the movement is brought to a close in dainty flitting grace.

The final movement opens with two alternating appearances of the Schahriar and Scheherasade motives, the former driving in great speed and impetuosity. The Main Theme of the movement is a saltatory dance-theme

music. The gaiety and revelry of this street scene in music. The garety and the seat of califal power and the city that was so long the seat of califal power and splendor are radiated by this dashing theme. After two repetitions a brief transition leads to the Subordinate Theme, derived from the Second Part of the Prince Calender Theme.

Another picturesque theme is the following one, merrily piped by wood-wind to accompaniment of repeated drone-bass in violas and eclli.



This theme is interestingly featured, after which some half a dozen themes and motives with which we are pow thoroughly familiar recur in brilliant array, including those representing the young prince and the young princess. The composer, however, mentions the fact that these personages do not appear in this part of the story. Soon after the last appearance of the Young Princess Theme the Main Theme of the movement dances before us in strings and bassoon to reach the height of boisterous revelry in which it rushes headlong in violins and wood-wind-the latter twice interpolating the grotesque fanfare motive, as if in undeeded warning of impending disaster-brass and percussion adding to the excitement and turmoil, to the climax of the work. This is reached at the Allegro non troppo, C Major, where we find ourselves suddenly face to face with the sca in all its majesty. The tempestuous fury of the scene culminates in the shipwreck, which occurs with the sudden appearance of the fanfare, as if in sinister significance, rearing itself in bassoon and bass strings, like an evil spirit gloating over the disaster. The cataclysm is marked by the tomtom, or Chinese gong, a disk of bronze, a stroke on which with a padded mallet, arouses a feeling of terror. The tomtom coincides with the chord which



lasts four measures. This climactic incident is followed by a disrupting diminuendo suggestive of the abatement of the engulfing waters. The calm passage with which the first movement ended, reappears, and from its closing chord emerges, on the solo violin, the Scheherazade Motive, long, silent, again in all its bewitching charm, now presaging the conclusion of her long series of tales.

The soft quietude of the Schahriar Motive following in celli and double-basses betokens the calming influence of the fair narrator over her stern husband and forms the peaceful sequel to the romantic epic. The mysterious chords in the wood-wind that first ushered in the motive representing the Sultana in the beginning of the work, now return as if in impending extinction, illuminating in soft tints the vanishing figure, which in the last five measures is enveloped by the E-major tonic chord, softly sustained by wood-wind and horns, settling upon the scene like a tonal curtain.

How Berlioz Secured Revenge

Berlioz, by his radicalism, his eccentricity and his houndless egotism, made himself a very convenient target for the critics, many of whom promptly tore up each new work as it was performed and exposed the bleeding remains of the composer's genius to the musical jackals who feast upon the misfortunes of others. Berlioz stood this as long as he could and then, according to the records of Elson, announced that he had discovered in an old library a Fifteenth Century work entitled "L'Enfance du Christ" by a long forgotten composer-Pere Ducré. The critics listened to the work and declared it a very great masterpiece, some advising Berlioz to give up his sensational style and go back to similar classics. Then Berlioz revealed that Pere Ducre was none other than Hector Berlioz. "L'Enfance du Christ" was Berlioz' only oratorio.

Why shrink from difficulties? Mountains were put

THE ETUDE

THERE are certain coincidences in life which, while in some respects closely related, are so far apart as to cause them to pass almost unobserved. For instance, it probably does not occur to many to notice that two such brilliant stars in the musical firmament as Anton Rubinstein and Hans Von Bülow were not only born in the same year, but that the length of their span of life was also practically identical to within a few months, both of them also dying ii. the same year, 1894. It cannot but be interesting to the student of the history of pianoplaying and of the masters of the instrument to give a little thought to this coincidence, and to the remarkable possibilities that the conideration of the careers of these two famous men opens up.

The first thing to be remembered is that they were both, in an entirely different sense, great pianists and great musical minds. There could hardly be given a more clearly-defined example of what represents the Subjective and Objective in this branch of Art. Let us confine ourselves for the moment to what was, originally, the life work of these two eminent artists, namely, the life of the Concerto-Virtuoso. It would be futile to attempt a comparison of their wonderful gifts; for, while both enjoyed the homage and adulation of the entire musical public, the means by which this result was achieved was, in each case, as far asunder as the poles. But the drawing of a few parallel notes of their careers will, I think, throw considerable light on the gifts and character of Rubinstein, both as man

and artist. Firstly, Rubinstein was what one calls a born pianist who first went on tour when only nine years old; Von Bülow, on the other hand, did not commence serious study of the instrument until he was over eighteen years of age, at which time he was studying law in Leipzig; and he did not make his first concert tour till he was twenty-three years old. Rubinstein may he said to have been an intensely subjective player; that is, his musical instincts were so strong that, unconsciously, he projected all the great force of his own personality into whatever work he was interpreting. Von Bülow was exactly the reverse, simply concerning himself with using his gifts to the utmost to give exact expression to what he felt to be the spirit and the letter of the composer, according to tradition. Again, Rubinstein composed-"threw off" might be a more applicable term in regard to a good deal of his work-a vast amount of music in all forms, small and large.



Rubinstein and Von Bülow Von Bülow, who composed but little, possessed a mind so analytical that he could write nothing without dissecting it to such an extent that there was eventually very little of the original idea left. It was doubtless this power of analysis which enabled him to achieve such distinction in later years as an editor of the classics, a kind of work entirely foreign to the disposition of Rubinstein. All his life, Rubinstein, like Joachim, the famous violinist, was an ardent anti-Wagnerian, whereas Von Bülow, from the start of his career, placed himself especially under the guidance of Wagner and Liszt, with whom he was on the closest terms of inti-

Thus could one continue to draw such contrasts between these two famous contemporaries; and the result might be to ask why it is that, actually as a pianist, the brilliant star of Rubinstein so entirely outshone that, not only of Von Bülow, but also of every other pianist excepting perhaps the dazzling Liszt. In a previous lesson I referred to the magic of "personality," and this probably will once again be the answer, for while there is no doubt that Von Bülow, as an all-around musician and a very fine performer (especially of the classics), was a remarkable individuality, it is equally certain that the two outstanding figures of the piano world during that period were Rubinstein and Liszt. Judging from the opinions of those who heard Rubinstein at his best, the chief characteristics which were, so to speak, the hall-mark of his playing might almost be summed up score by the one word "Leonine" though it is said he could likewise be "gentle as the sucking-dove!" Possessed of a phenomenal memory, it is stated he was the first to play recitals and concertos without the printed page before him, just as Von Bülow, who was equally blessed in this respect, was the first to conduct the orchestra without a score. A story as to memory is



A Master Lesson on Rubinstein's "Kamennoi-Ostrow," Op. 10, No. 22

Sometimes Known as "Réve Angélique" From the Eminent English Virtuoso Pianist

told of Von Bülow, of how he called one morning at the music-shop of Stanley Lucas in London, on his way to give a recital at Brighton. Purchasing a couple of wly-published pieces by Sterndale Bennett, (the then Principal of the Royal Academy of Music) with whom he was on terms of friendship, he memorized them during the short train-journey, and interpolated them in

program that afternoon! Rubinstein's perfection of technic was a by-word; and in the light of latter-day developments in this respect, it must remain a matter for surmise as to whether his actual technical accomplishments would have impelled the same sense of wonder and enthusiasm to-day as they did in the latter half of the nineteenth century. But evidently, the qualities which, above all, held and entranced his audiences were the intensely emotional force and glow in his playing even in quite simple things. Full of fire and depth of feeling, it is easily understood that there were occasions when he became somewhat wild and over-excited in his renderings; but such minor details were as a "speck in the sky" compared to the general impression of noble grandeur and poetical in-

tensity which are said to have dominated his conceptions. As a composer, although achieving a considerable amount of success in his lifetime, Rubinstein lacked the qualities which make for permanent fame. His ambition was to become a great dramatic composer; and he wrote some dozen operas, besides several oratorios; but they met with little success. They were old-fashioned in style, lacking in dramatic force, and entirely opposed to the then progressive school of Wagner and his followers. But these works were mercly a portion of his amazing output, which further includes Six Symphonies, several overtures, five concertos, two Quintets, twelve Quartets, Sonatas for violin, cello and other instruments, in addition to a mass of "Morceaux de Salon" for piano and a large number of songs. How many of these have escaped the "limbo of forgotten things?" Very few, alas! and of these few, how often does one hear the "Ocean Symphony," the D Minor Piano Concerto, the once popular Sonata in G Major for Piano and Violin, or the 'Cello Sonata? There remain a few songs and piano pieces, among the latter being the one which forms the subject of this lesson.

Of Rubinstein's life, not much is known beyond the facts of his career as a virtuoso and as Director of the Petrograd Conscrvatoire, of which he was the founder. Born in 1830 (some say 1829), near Jassy, in Russia, of Jewish parents, he was taught first by his mother and then by a Moscow teacher named Villoing who accompanied his on his first travels. When only nine years old he went to Paris where under the advice of Liszt he studied for one year. In 1842 he made his first visit to England, proceeding to Holland, Germany and Sweden. Two years later, on the recommendation of Meyerbeer, he studied composition in Berlin, with Dehm; and, after spending some time in Vienna, he eventually returned to Petrograd where he received the patronage of the Grand Duchess Helen, who nominated him "Kammer-Virtuoso," It was not until 1852 that he commenced his great European tours, at the same time introducing several of his larger compositious to the public. After some six years he returned to Russia, settling in Petrograd, where he was appointed Imperial Concert Director with a life pension. He founded the Petrograd Conservatoire in 1862, remaining its principal for five years, after which followed other extensive European tours. He was decorated by the Czar and raised to noble rank, and as carly as 1870 expressed his intention of withdrawing from public life. That he evidently had no such serious intention could hardly be made more emphatically clear than by his acceptance of an offer to go to America for a tour of two hundred and fifteen concerts, for which it is said he received forty thousand dollars. Whether it was that he was a bad sailor or that he was not happy in surroundings that were strange to him, he never visited America again, though he was offered one hundred and twenty-five thousand dollars for fifty concerts. He continued to play all over Europe, sometimes appearing jointly with other eminent artists, such as Wieniawski, the famous violinist, with whom he was very friendly. Rubinstein, like many others of an artisticand inartistic!-disposition, was not averse to the attraction of Monte Carlo and games of chance in general, and the story is told of how, after one of his tours with Wieniawski, they

decided to repair to the sunny southern Eldorado to try their luck at the tables before returning to their respective domestic hearths for a rest after their labors. Alas! they lost all the earnings of their tour and, like two guilty children, had to go shamefacedly to their hotel proprietor-who knew them of old-and beg for enough money to pay their fares home. This being readily forthcoming in generous measure and "hope springing eternal in the breast," they slipped off once more to the Casino thinking to recover their losses. A very few minutes sufficed to render them both penniless once more. On a further humiliating confession to their friend-in-need, the price of their fares was once more forthcoming on condition that he bought their tickets for them and saw them off in the train, to which, so history relates, they eagerly agreed.

Conservatoire Director

On the retirement of Davidoff in 1887, Rubinstein resumed the Directorship of the Petrograd Conservatoire for three years; the remaining four years, before his death at Peterhof in 1894, were spent in Dresden

This piece, "Réve Angélique" is the 22nd of the "Twenty-four Portraits" published under the collective title "Kamennoi-Ostrow," Op. 10, and one cannot help feeling that the title of the entire set has only just so to speak, saved its neck through the success and popularity of this charmingly melodious and pianistically interesting little composition, for the remaining twenty three are little known. It is generally admitted that the greatest weakness in Rubinstein's compositions is largely ttributable to his remarkable facility; when there is any halting in this facility, it seems as if he put down the first thing that came to hand and that he never troubled to try to improve it; hence a considerable amount of "padding" in almost all of his works. This

Preparing for a Recital

By Dr. Annie W. Patterson

from time to time with the necessity of preparing either

one number or a series for public performance. This

is a much more exacting matter than the daily routine

of practice. Special effort has to be made to have

The professional musician naturally aims at perfec-

tion; absolute accuracy in delivery and technic. This

is, however, seldom really attained, even by the most

distinguished performers. One can, nevertheless, aim

at being as near high-water mark as possible. How

to reach the best of which one is individually capable

is the real problem. Possibly it can only be solved by

the individuals themselves. But a few practical hints

regarding "method" in preliminaries may help the aspir-

Excessive practice is as much to be avoided as the other extreme. Whether the work to be prepared con-

sists of one or several numbers, time for study of them

should be so proportioned that rest-periods come in be-

tween; otherwise the nervous energy of the artists may

suffer. Let us assume that a pianist has a full pro-

gram before him, with which he is fairly, but by no

means completely familiar. Some will make the weak

places strong in shorter time than others; some, again,

If we take an average executant under such circum-

stances, three to six weeks might be given more or less

fully to steady "polishing." First, the daily hours for

devoted practice need to be fixed and rigidly adhered

to, save in the case of illness. No attractive function

outside these times, or likely to encroach upon them,

should be considered. A good deal of self-denial is need-

ed in all this; but the diurnal drill should not be scamped

save in eases of dire necessity. The actual number of

hours for daily practice will always remain a debatable

subject; some need more than others, for obvious rea-

sons. A week's progress at three hours daily will soon

show if this is too little; in view of a public appearance

Having settled on, and, if possible, made sure of so

much uninterrupted time daily at the keyboard, then

comes the question of dividing that time to the best

advantage. Nearly all earnest musicians agree that a

certain amount of "drill"-in way of exercise-work-is

essential for the well-being of the fingers and wrists.

The chosen repertoire sometimes may be found to sup-

Let us assume that two classical, two "romantic,"

and two more "modern" groups (or pieces) are to be

prepared. Temperamental ability may demand more

attention to one class of music than another. Here,

The best plan is, at the start of the preparation period,

earefully to go over every item on the list, and take

note of pieces, or passages, that will need special at-

tention. The very best executants are not ashamed of

plodding over "cranky" measures hundreds of times,

if necessary. Let this be a lesson to the novice. Having discovered the weak places, grudge no care in making

them strong. This is one of the secrets of success of

the great virtuosi. They have thought it well worth

while to take "infinite pains" with the shaky portions

of their chosen pieces, knowing that the more playable

excited or worried as the day of performance comes near. Rather do the bulk of practice well in advance,

so that you can take it easily as the ordeal approaches;

for then nerves and health must be equal to any or

every strain put upon them. In between whiles, never

omit to take daily walking exercise, if available. See, too, that your dict is simple and wholesome; these

things go to build up the expert artist in all lines of life.

Above, all, do not attempt anything that you cannot

do very well. But "what's worth doing is worth doing

A few final hints must be summarized. Do not get

once more, we can lay down no hard or fast rules.

ply this, and that would be a time-saving.

bits will take care of themselves.

t can seareely he too much.

will memorize more easily and rapidly than others.

verything, as the saying is, "in apple-pie order."

MANY students, as well as executive artists are faced

frequently takes the form of brilliant, but rather meaningless arpeggio passages about nothing in particular; and even in this little piece, the quasi-chorale-like passage marked "Lento," at the conclusion of the second subject in F minor, (some twenty-four measures), hardly escapes this stricture. The construction of the piece is simplicity itself. In ternary or so-called "Song" form, it consists of a melody (A) (preceded by two measures of introduction) for left hand, in two eightmeasure sentences, the second sentence being very similar to the first, except that the last four measures modulate to the key of the dominant (C sharp major). Here follows (B) an eight-measure section, comprised of two four-measure sentences, which likewise are almost similar; and after a three-measure prolongation on alternate tonic and dominant harmony, the opening theme (A) is repeated in a curtailed form of ten measures. The triplet figure in the accompanying right hand should be especially noticed as being of most excellent effect and quite characteristic of Rubinstein. The second subject (C), Poco piu Mosso which follows, is in the tonic minor; and were it not for the entire change in the method of treatment and the elimination of the abovementioned triplet figure of accompaniment, a sense of tonal monotony would undoubtedly be felt. In any case, the chords of A major in the sixth, fourteenth and eighteenth measures come as a great relief to the ear, simple enough though the transitory modulation may be. It will be seen that this section is made up of (C) (1), an eight-measure phrase followed by 2 a four-measure variant phrase on the dominant, returning at 3 to a slightly altered version of (C) (1), bringing the eadence at the second and sixth measures to the relative major key of A. The effect is much enhanced by the high C sharp (a dominant pedal) during the first portion of this subject, especially where it occurs over the A major chord in measure seven and over the B minor chord in measure eight. At D, the "interrupted cadence" into the "Lento" just saves what would otherwise be a very square close. This "Lento" section is not without effect, owing to the way it is laid out for the instrument; but, musically, it is the weakest part of the piece, and the fact that it is in six sentences of exactly four measures each certainly makes one appreciate the freedom of the following section E, which, as will be seen, deals in a free way with a portion of an opening subject of the piece. The stringendo, leading to the brilliant arpeggio passages brings one back naturally and effectively to the return to the first subject, in its new dress. The piece concludes with a short Coda, formed from the material used in the second section.

Rhythm and Time

In an excellent article on "Rhythm" which recently appeared in The ETUDE, by Mr. Guy Maier-of "Maier appeared in the ETUE, by Mr. Guy Maier of Maier and Patterson' fame, he wrote on the "difference between rhythm and time," pointing out how mere correctness of time is "merely rigid, mathematical precision," whereas correct time combined with a true sense of rhythm is what goes to make the "real poetry of motion" and that "elastic give-and-take" without which music must be meaningless. The opening section of this "Réve Angélique" is an excellent study in this respect, for if the triplets in the right hand are played rigidly, instead of with that limpid and elastic give-and-take,

the whole effect will be very wooden.

The time being Alla breve (2/2), and not 4/4, there are of course only two pulse-beats in the measure, the secondary accent falling on the third triplet. This accompanying passage should be played, however, with only just so much accent as will convey the sense of a limpid and elastic rhythm. It must always remain entirely subservient to the left-hand melody, while at the same time helping to give it color and variety. Great care must be given also to the pedal, which is so necessary to obtaining the singing-tone required. The melody at A though marked p, must be full and rich in quality and an endeavor should be made to produce a rich singing tone which, nevertheless, is not f. At the fifth measure from A it will be seen that on beat three the triplet figure uses the melodic note (C sharp) of the left hand. This melodic note is of course held by means of the pedal; and the triplet on beat three must not be interrupted in its easy flow; this also occurs in two or three other places in this section.

At the re-entry of the subject, twelve measures after B, a new effect is obtained by doubling the melody in the top note of each triplet, and of this upper octave a feature should be made. It is somewhat similar to a melody being played by the clarinet in the orchestra, and on repetition, being joined by the flute playing an octave higher, thus enriching the tone. Coming to the Poco his Mosso (C) it will be seen that almost the whole of this section down to (D) is a repetition of the rhythmical pattern of the first two measures.

therefore makes a very interesting study for obtaining variety of color and feeling, without which the repeated imilarity of outline will engender a monotony which will not be saved by the fact that the first twelve measures are marked p and the next eight measures mf.
This is a matter which should not be left to chance,

but should be studied in detail. At the Lento (D), the chords should be well spread, fully sustained with the pedal, and a quasi-organ effect aimed at. Again here, this being a four-measure pattern six times repeated, variety must be obtained. For instance, commencing p, a gradual increase in the volume of tone might be made up to the fourth four measure repetition, and then with a gradual diminuendo, conclude the section quite pp two measures before E. The section commencing at E down to the re-entry of the subject should be very freely treated, keeping however a strong sense of rhythmical proportion. The recapitulation which follows hardly requires further remark, if the general principles, as enunciated above in reference to the opening section, be carefully thought out and applied.

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"The pianist whose ability begins and ends with the piano alone is overlooking many opportunities to broaden his art. I do not imply that one should take up five or six instruments for the sake of versatility. It is hard enough to master one. Nevertheless, the pianist will find the study of another instrument-particularly the violin-to be decidedly helpful in many ways,"

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Page 625

A.RUBINSTEIN, Op.10, No. 22









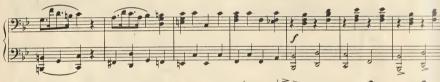
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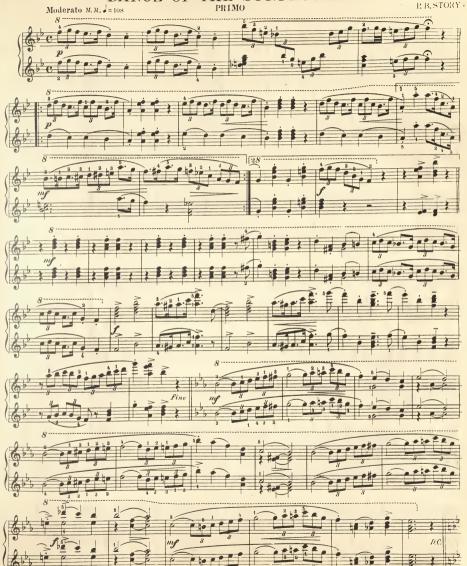


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MARCH OF THE MASTER SINGERS

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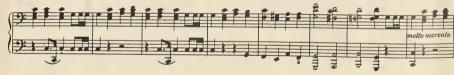
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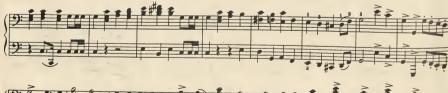






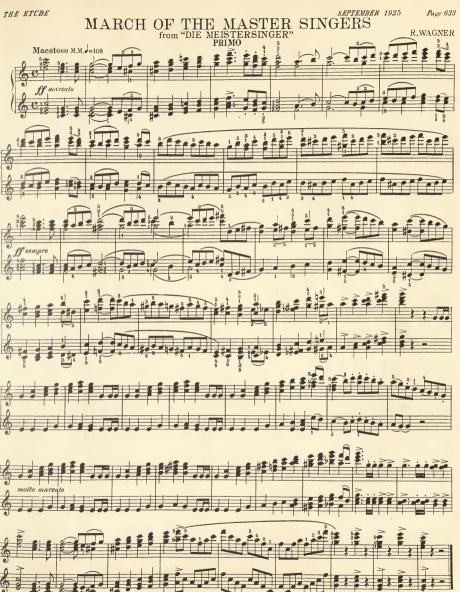








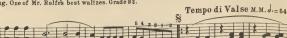
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Allegro scherzando



WALTER ROLFE



















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FRILLS AND LACES

FRANK H.GREY















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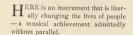
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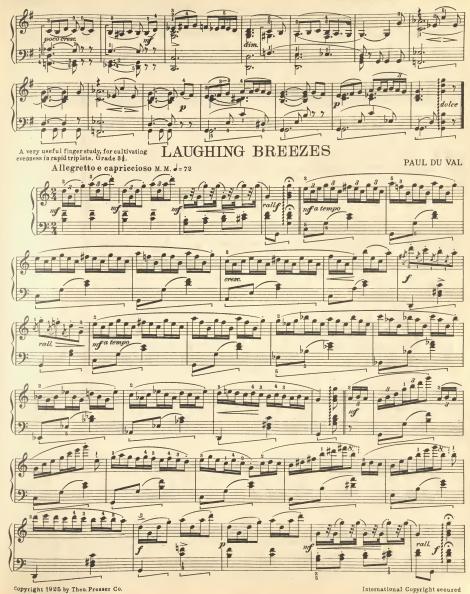
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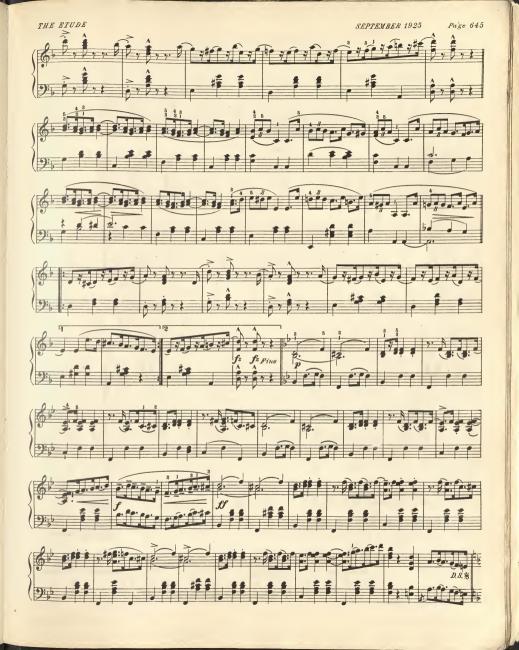
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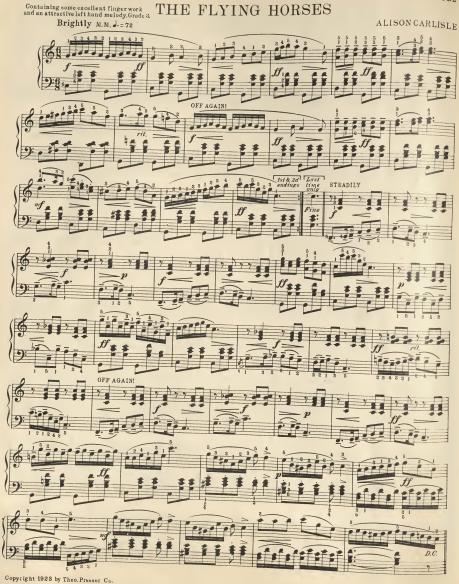
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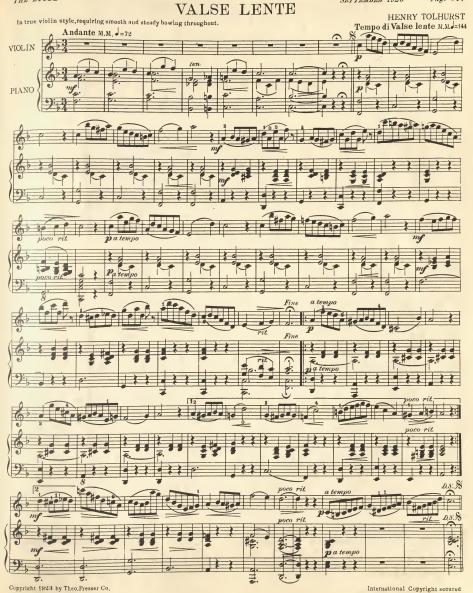


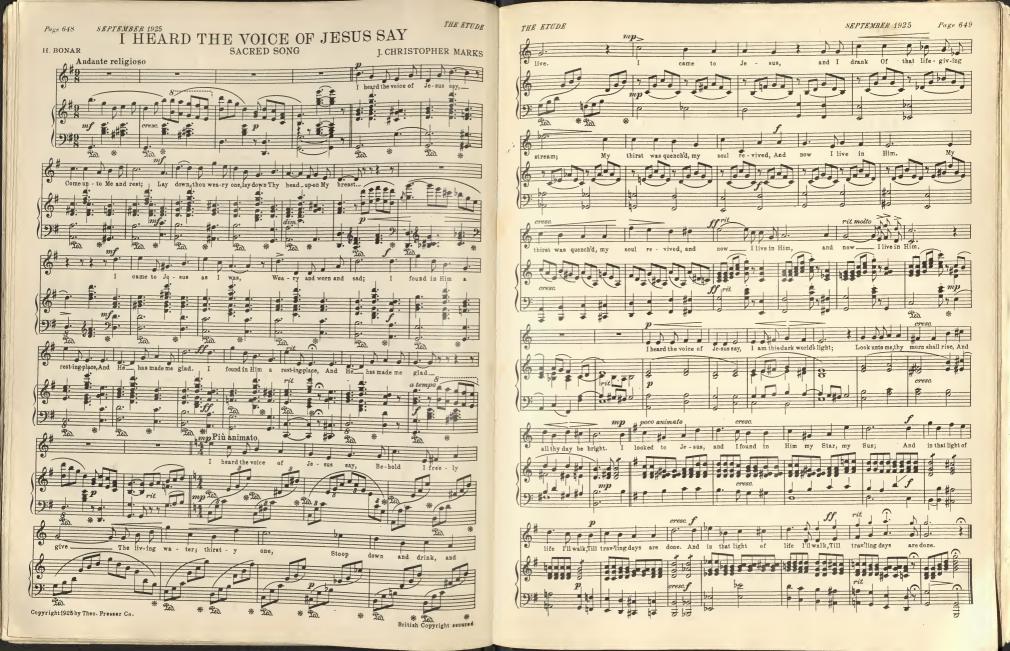


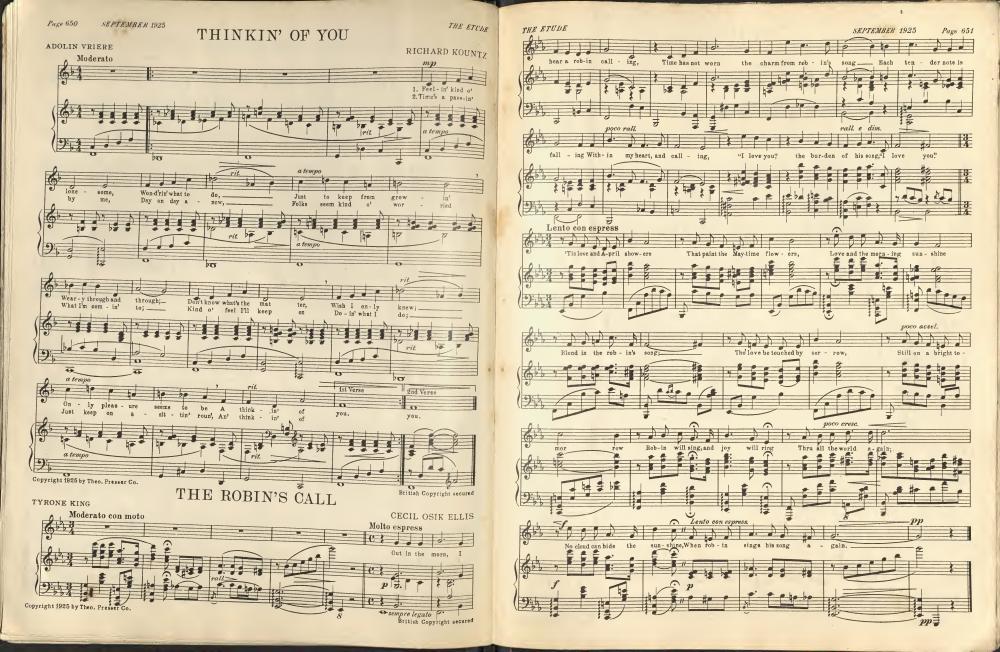












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J HAT IS known as taste is, after all, but the instinctive power to select things that are beautiful. genius, having conceived an idea of the beautiful, cannot rest until he has found the means of expressing it is the way most natural to him. One by one he overcomes the difficulties of expressing his idea, and thus subconsciously, acquires the "technic" of his art. By initiating others into the mysteries connected with its acquirement, he now creates what is known

In Italy, schools of singing were in existence as early as the seventeenth century; the aim of such was to train the pupil, by assiduous practice, to acquire the necessary skill for perfecting his art. Later on we shall read Bontempi's intersting account of the students' studies in singing at a school in Rome, about the) car 1624. Through constant practice under the eye of the master, and by assisting in the performance of his works, these students finally became masters themselves,

The quaint, and often blunt style of brated singers of his time. He has re- most ce'ebrated singers and also the best Sebastian Bach, says: teaching in those days, doubtless added em- corded his experiences in a look called instrumentalists. For by observation of teaching in mose cays, considers some emobserved in a rook cancer.

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He wrote: "The art of bringing out the ""One should sing the most refined worst result described as 'cereare la nota,' or "One should sing the most refined worst result described as 'cereare la nota,' or "One should sing the most refined worst result described as 'cereare la nota,' or "One should sing the most refined worst result described as 'cereare la nota,' or "One should sing the most refined worst result described as 'cereare la nota,' or "One should sing the most refined worst result described as 'cereare la nota,' or "One should sing the most refined worst result described as 'cereare la nota,' or "One should sing the most refined worst result described as 'cereare la nota,' or "One should sing the most refined worst result described as 'cereare la nota,' or "One should sing the most refined worst result described as 'cereare la nota,' or "One should sing the most refined worst result described as 'cereare la nota,' or "One should sing the most refined worst result described as 'cereare la nota,' or "One should sing the most refined worst result described as 'cereare la nota,' or "One should sing the most refined worst result described as 'cereare la nota,' or "One should sing the most refined worst result described as 'cereare la nota,' or "One should sing the most refined worst result described as 'cereare la nota,' or "One should sing the most refined worst result described as 'cereare la nota,' or "One should sing the most refined worst result described as 'cereare la nota,' or "One should sing the most refined worst result described as 'cereare la nota,' or "One should sing the most refined worst result described as 'cereare la nota,' or "One should sing the most refined worst result described worst result as 'cereare la nota,' or "One should sing the most refined worst result as 'cereare la nota,' or "One should sing the most refined worst result as 'cereare la nota,' or "One should sing the most refined worst result as 'cereare la nota infining that our own studies are mased on the wrote: The art or infinging out the similar lines. Possibly it may also strike vote consists in swelling the vote on one of the best composers, such being delights seeking for the note or wroping up to it. Shinar lines, Fossiny it may ano strike took consist in Stering are vote on one of the best composition of the best compositio

will have afforded a clear exposition of soft, some matters which we found the old masters either did not clearly explain, or a knowledge of which they assumed that the student already possessed, viz.; the simple details connected with the control of the breath; of the tone spaces in the mouth; and the unconscious action of the parts connected with the tuning and expression.

Underlying Truths

the underlying truths in the maxims to if it did not matter, and either drag or which we are about to refer. We shall hurry it. also realize that in these teachings we have "The master should remember that he

living in Florence as composer and singer, used at this early period.] wrote as follows:-

performer has not made himself quite master of that which he wishes to sing. This second, and gradually becomes satisfied art admits of no mediocrity, and the more with the lowest place. delightful the qualities we may find in "Singing demands such close application, it, the more must we bestir ourselves to that when one can no longer practice with bring them out with enthusiasm and love, the voice one must study in thought,

voice in every register. Not only that the much to retain his fame, as he did to acintonation be faultless, neither too high quire it. nor too low, but that thereby the quality "The voice should be cultivated by a of the tone be preserved. This surely means that the freedom of the throat, so Then it will be at the command of the throat,

In this he says: "Hearing is a special his own master. There are many kinds of hearing, gift. There are many kinds of hearing, "The master must be careful that his produced in order to avoid shrieking," of every school of singing. Good singing and these are seldon united in the same pupil's tones, when singing soffeet, are [Here is another reference to the head requires that each note should join the person. It is this endowment alone which produced purely. He who has no seen sense voice.)

of hearing should not attempt either to "Through want of experience, many massthe slightest pause between them is notice. kads to accurate singing. In order to be of hearing should not attempt either to come a good singer, three very different teaches to sing; for the falseness of a voice ear come and singer, three very different teaches to sing; for the falseness of a voice test compel their pupils to sustain long able, thus all aboutd appear to be one long and the singular very controlled to the very controlled to the singular very controlled to the singular very controlled to the very controlled to the singular very controlled to the singular very controlled to the very controlled to the singular very controlled to the very control gifts of nature are requisite: viz. voice, which rises and falls like the ebb and flow notes with forced enert voice. In a result asstained single breath. He who know ability, and ear or intelligence—advan—of a stream, is altogether unbearable. If is that day by day the threat becomes more not how to join, knows not low to sink. obility, and ear or intelligence—advan.

of a stream, is altogether unicarable. It is that day by may me throat necessing more ages which the ignorant do not rightly all those who give lessons in the radiments and more inflamed, and if the pupil's health

The essence of the so-called legate, or

The essence of the so-called legate, or tages which the ignorant do not rightly all those who give lessons in the rediments and more inflanced, and it the pupil's nealth discern, in that they attribute all merit to of singing were able to show their pupils does not suffer the voice is ruined." [Singstone of the so-called legato, or the joining of the notes, consists in there discern, in that they attribute all merit to of singing were able to show their pupils toos not surrer the voice is runned. Some the joining of the notes, consists in the voice alone. The most absurd quess how to join their head voice with their ing too high in the chest voice is a fatal being no gap or pause in passing from one

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The Teaching of the Old Masters on Singing

By the Emirant English Teacher of Singing William Shakespeare

[The following extracts are made from Mr. Shakespeare's latest book entitled, Plain Words on Singing-G. P. Putnam's Sons.]

WILLIAM SHAKESPEARE AT HIS

ENGLISH HOME

equal advantage nowachys, as it was in the gradually increasing to the extreme degree with good music, and to accustom the ear up to the notes is a sheeking habit.] The substance contained in our Part I skill, allowing it to go back from lond to

Freedom and Dignity

"LET THE master be careful that the pupil, while singing, stands with pleasure to his hearers by a pleasing de-

"I have not eloquence enough to impress on the student strict watchfulness, to secure a correct sense of rhythm; for even $B^{\rm Y}$ THE explanation of these fundamentals we shall the sooner recognize do not occasionally disturb the time as

and embodiment of practically everything who does not sing in strict time cannot concerning the art of singing.

who does not sing in strict time cannot possibly deserve the esteem of intelligent Giulio Caccini, born at Rome, 1558, later persons." ["Tempo rubato" was not much

"He who does not strive with all dili-"Many evils arise from the fact that the gence to attain the highest place in his

"I maintain that the first and most im"The most celebrated singer in the world portant foundation is, how to start the must still always study. Indeed just as

necessary to unerring tuning, causes also singer on all occasions. When a beginner Singer on air occasions, where a negament has long practiced pure intonation, sus-De Bacily, born in 1625, in Normandy, tained notes, trills, phrases, and well ex-De Baelly, form in 1625, in Normandy, tamed notes, trins, purases, and well exchoirmaster and teacher of singing. The presed recitative, and considers that the
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most important of hi most important or his works on the art or meser cannot not always occur unto the unit means, with practice, he acquires as ing on singing is "Carious Remarks on the Art he should recognize that the best singer in wide a compass of notes as possible. He scale.] the south recognize true, us, assumed as a superson to make as a possible. The source of the south the south must ever be his own pupil, and must, however, observe that the higher the "Well-spoken is half sung' is a motton of the source of

In this we read: "Everyone who wishes th this me practice music must, above all things, have taste and love for it, and must also take care that he modulates and masters his voice well and skilfully, so that he understands how to use his breath properly. Those who shout and shriek till they are red as a turkey-cock, with the mouth as wide open as if they would thrust a haystack into it, let all the breath out and are compelled to take a fresh breath for every few notes-these are useless as regards music. "Brightness of tone is particularly neces."

sary in singing." [Insignificant, weak and veiled tones are of no value.] Matheson, born 1681. Singer and com-

poser and a friend of Handel; "The human glottis is unique. It is the noblest, most delightful, most perfect and accurate instrument. Indeed, it may be said to be the only accurate instrument amongst the great number of sound-producing mechanisms

Agricola, born 1720, pupil of Johann

Johannes Adam Hiller, born 1726, in Ossig, showed as a child a remarkable taste for music. He was the best singing teacher of his time. In 1774 he published "How to, Teach Refined Singing."

Force Nothing

"HE FOLLOWING rule cannot be sufficiently recommended. In learning to sing we must force nothing from Nature; only gradually, and with thoughtful and persevering diligence, obtaining everything we can from her. By this means a faulty intonation may be made pure. The compass of the voice can be increased, not all at once, in one day, but gradually. We should sing at first only in a limited compass of the voice within which we can produce the notes with ease, clearness and purity, even if it should be only eight or ten notes. Week by week, or better still, month by month, we should add one note in the higher and one note in the lower part of the voice, being then assured that in less than a year we shall have under our control almost more than we need." [Extend the voice slowly up and down, with pure tone and faultless intonation.]

"There are two branches of his art that to that which is really beautiful. On the the singer must so entirely master that they other hand, the master should accustom become a second nature to him. He must pupils to sing in the presence of such as (1) imperceptibly and rapidly fill the lungs have insight into music, so that his students with breath, and (2) be able to let it out gradually lose their timidity and gain conof the voice. This demands special study,

is own master.

The master must be careful that his produced in order to avoid shricking," of every school of singing, Good singing. notes are, the more softly must they be received in order to avoid sheighten by which should be inscribed on the four walls

descent, in that tags attended to the control of th o the medium voice.]

"A young beginner in the art of singing or Clear, Correct, Intelligent Teaching of against any break in the joined source."

"A young beginner in the art of singing or Clear, Correct, Intelligent Teaching of against any break in the joined source." Each succeeding note must follow so

lightly and firmly as not to scoop, or show the form of the mouth and lips and the downwards."

THE ETUDE

especially those having chest voice, cannot tone suffer, but the flexibility of the voice he warned too strongly against the danger- is lost, because the free movement of the ous snare of wishing to force the extreme larynx is disturbed." [Much depends on high notes of the registers; for thereby the natural expression of the mouth and they may easily ruin their voices. One upper lip.] additional note in the lower part of any register is worth more than two in the open-throat strikes the hard palate near the higher. To excite astonishment is not such upper teeth, and is kept in that position a noble aim as to touch the heart, and to throughout a phrase, as if resting there: give pleasure." [Never force the voice so so much the more, through daily practice, as to excite astonishment; never louder than the tones of the voice will become more lovely.

Practice in Lower Key

perform an aria which lies very much in breath, without singing, forward against the higher notes, should practice this in a the hard palate, until he can form a fine key, a tone, or even a third lower. This stream of air, upon which the note when in order that his voice may not be over- sung may be sustained in the proper place exerted in the higher registers, and become of striking. Even in speech one should fatigued.

"Example does almost more than instruction, for it excites emulation, increases admirably the natural expression of the the desire to learn, and leads the beginner face during the singing or talking in the by a short cut to the point at which he medium and head registers.] would arrive only slowly by means of a dull lesson. The singer must be accustomed in due time to think for himself and to search out for himself. Thus the hidden treasures of the art will gradually be revealed to him."

John Micksch, born in 1765, in Bohemia, settled in Dresden. There he became acquainted with Caselli (a pupil of Bernacchi), through whom he learned the Italian method of singing:

'Many people are able to sing twelve or fifteen notes without any movement whatever. Others, however, cannot keep their head, mouth and tongue still, during the changes of note or register." [In scale passages the head must not move, neither the tongue, nor the jaw.l

"The first study in training the voice is that of using the breath sparingly. In expiration a singer must never become breathless, but must always keep some breath in reserve." [End every phrase with a note still in reserve.]

pared with the bow of the violinist. Until a year, A mechanic is given three or four the singer has learnt how to use his breath so that he (as the violinist with his bow) can swell from the softest piano to the loudest forte, and again diminish and divide the sound into a thousand parts, pressing and letting it sway, he cannot say he is master of his breath. Again, through piano singing, loud singing first becomes

Notes Drawn Out

and again dies away.

"The following is an exercise for the breath. Breathe against a pane of glass. At first, before the breath acquires the proper thinness, the air will rush out and the flax, so should the singer draw the produce a dimness on the glass, the size of tone out of his workshop. He should not an ordinary plate. With practice this dim- thrust, pull or tear it out. The disregard ness gradually becomes, however, as small and neglect of this precept will prevent as the palm of the hand. Then try to sing forever the attainment of a beautiful tone, a note, so that the same may be soft, but notwithstanding all his studies." [The gradually get louder and louder.

should show at least six upper teeth." [For out.] the middle and head notes, the face should express a wistful smile.]

music. It has as much variety as the hu- a cool head.] man countenance. The singer must work up his tone as a baker does his dough, so ing consists in the singer practicing at as to give the needful character or feeling first softly, then with half and moderate to every expression.

any false intermediary sounds. This, too, position of the tongue. If the mouth is not not only on one syllable, or on one vowel, properly opened, and if the lips cover the but in several. Also not only in scale pas- teeth too much, the sound remains in the sages, but in wider intervals upwards and mouth. If the head is thrust forward and upward, or if the lower part of the mouth Young singers, both men and women, is rigidly drawn down, not only does the

"The more softly the breath through the conorous and richer in tone. [for medium and head voice?] "In order to prepare "It is advisable that a singer who has to the attack, the singer may send out the accustom oneself to pronounce the words forward in the mouth." [This describes

Uniting the Registers

"I maintain that the joining of the registers can only be attained through the repose of the mouth, tongue and throat whilst singing. The slightest movement of either of these three organs disturbs the imperceptible joining of tile registers. The tongue presents the greatest difficulty. "It is not permissible that, when prac-

ticing singing, the student should produce one single note or more with a louder attack than the other notes. In legato singing no outrush of the breath must be noticed when joining the notes. All must be joined smoothly—the vowel 'Eh' helps to produce this." [The notes of a phrase should be equal in force and quality. When a sudden bump is heard it is the result of the breath control being upset.]
Manstein published, 1845, "History of

"It does not matter how much, but how we sing. One must give up the idea of producing a great singer in the course of years to learn, and an artist is supposed to be ready in a month." [How we sing," really depends on "how we breathe," With the violinist, "the management of the bow"; with the lianist, a mastery over the "art of touch,"

"In the morning, one must begin with only the middle notes which are easily produced; after half an hour's practice, the lower, and finally the highest,

"It must be remembered that by practice "The note must be drawn out, never all art becomes second nature after long pushed out. The breath must be taken so continued study; so that the experienced quickly that one may produce with the artist thinks, not of the manner and the least breath (or stream of air), a sound means of execution, but devotes himself that gradually swells to the loudest note entirely to expression without fear of singing wrongly!

Spinning the Tone

"As the spinner draws the thread from breath, when rightly controlled, seems "In order to produce a clear 'A,' one drawn towards one rather than slipping

"The aim of the performer should be to touch the innermost soul." [Sing with "Tone is the stuff and material of all the heart-with a warm heart, but with

"An efficacious method of voice trainvoice, and at last through various de-Tone production depends chiefly upon grees with quite strong voice, in order



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For the degrees of strength in the human that the instant the breath presses over voice being innumerable, the more one so lightly, a full sound is heard. This fullknows how to master them, the more will ness is the tone, and when the sound of the one be able to touch the soul of his au- voice is prolonged, it is said to be sus-

THE ETUDE

Jenny Lind, the celebrated singer, born By this the good note reveals itself. The 1820, in a letter to a pupil writes:

appears a certain sign, and when once a of the voice placed in unconscious case as note is there one must leap lightly to never before. We understand thus the idea all the others, upwards or downwards, so of "No throat, no tongue, no jaw; smil-that no break is then noticeable between ing lip; eyes soft and natural." the notes, and the phrase receives its full value without interruption,

"For example, the middle notes A, C#, We shall all read with the greatest in-E must be so joined that they form a terest Angeloni Bontempi's description of



This happens through singing smoothly and staccato simultaneously, if I may so express myself, and this is above all things almost impossible to explain in words. I have often spoken to you about it, however and given you examples. It depends upon the flexibility of the larynx, and must be practiced." [Another way of expressing the freedom and unconsciousness of the throat.

In the Manual used at the Paris Conservatoire, we find:

"The singer should read the poets. Poetry and romance will kindle his imagination. This is necessary in order to express dramatic passion, to represent the charthe romance and fiction speak, which per-sons he should simulate."

II. Comments on the Foregoing

I make no apology for repeating a few ideas of the old masters:

"In order to make a good singer, three very different gifts of nature are requisite-voice, ability, and ear or intelligence. It does not matter how much but how we sing.' How long does it take to learn the art? That depends entirely upon talent and ear.' One must give up the idea of producing a great singer in the course of a year.

"There are two branches of his art that the singer must so entirely master that they become second nature to him. First, he must imperceptibly and rapidly fill the lungs with breath, and secondly, be able to let it out again sparingly, yet with the full force of his voice. In expiration, a singer must never become breathless, but always keep some breath in reserve.

"The note must be drawn out, not pushed out. The breath must be taken so quietly that one may produce with the least breath a sound that gradually swells to the loudest note and dies away."

In other words, first get the note rightly produced and then add force to it. Indeed, study all the notes at first rather softly and then gradually louder, for "through piano singing does loud singing first be come beautiful": "win every high note in

"Tone is the stuff or material of all mu- a pupil. sic. It has as much variety as the human countenance.

from the ball of flax, gives an admirable ble in the privacy of the boudoir. picture of the tones of the voice, being Yes, I prefer pupils to dispense with gum even in quality and unbroken. Equally, at lessons—and they are usually nice about too, it describes the sensation of the breath throwing it away at my request. Gur being balanced steadily towards one-not chewing makes pupils nervous. The jerked or coughed out.

Our simple conclusion is this: There is a looseness down in the throat behind the tongue, experienced sometimes during the most natural talking. The re- Seneca.

that he may learn to measure his strength. sult of this freedom of the throat-space is

restraint over the breath is, however, "Before a note is sounded, the throat very tiring to the body, but very loosenmust be mentally prepared with a right ing at the throat. It brings about, as it position of the register in which the com- were, a sensation of the throat dropping ing note lies, whether high or low. Hence in, of the tone floating on the breath, and

III. A Roman Singing School

the plan of studies at the Papal singing school at Rome about the year 1624, which indicates clearly the remarkable earnestness of purpose of all concerned. Singing in class the pupils practiced for one hour daily, intervals of special difficulty for the acquirement of richness of tone, A second hour they practiced the trill, For a third hour different rapid passages; and, finally, one in the cultivation of taste and expression. This was done in the presence of a professor, who saw that they sang before a looking-glass, in order to learn to avoid every kind of grimace or unpleasant movement of the muscles, were it wrinkling of the brow, winking of the eyelids, or distortion of the mouth. In the afternoon the pupils often went through the Porta Angelica, not far from Monte Mario, in order to sing against the echo; thus becoming acquainted with their acter and thoughts of the persons of whom own failings through listening to its answers. At other times they were either employed in the great performances in the churches, or were permitted to attend these, to enable them to hear the many great masters who flourished during the I make no apology for repeating a few reign of Pope Urban the Eighth, 1624-passages which seem to state in short the 1644. This course of studies may appear severe to us, yet we know that the singers of those times were able even in their old age to excite their hearers to admiration their perfect technic, the richness and flexibility of their voices, and the vigor and duration of their breathing. The achievement of these results was undoubtedly assisted by the extreme caution exercised in the selection of the studies and songs used at the school of Rome which were always kept within the bounds of the most natural compass. May what is here written not lead to

such inquiries as:-(1) What are the singing schools of the

present day doing? (2) Do they still maintain the same high

(3) In our concerts and theaters, do we enjoy sounds of beauty which touch the soul; or are we not, at times, astounded and pained by notes unnaturally forced, frequently harsh, and even tremulous?

Gum at Lessons?

By Sarah Alvilde Hanson

"Does that really hinder thinking?" asks

Positively, yes! It distracts the attention; is not exactly courteous to the teacher. The description of the tonc being pro- One could not call it a well-bred action at duced, as the thread is drawn and spun such a time, though it is probably permissi-

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The Organist Goes Visiting

By W. Stanfield Cooper, Ir.

Sooner or later every organist is called upon to play an instrument with which he is not familiar. Even if he does not desire to do substitute work, the weddings of his friends make this call upon him, to say nothing of the audition that precedes the obtaining of a new position. The opportunity of familiarizing one's self with the instrument in such cases is scant, if not altogether impossible; and the man who can give the most creditable performance is the one whose musical ability is not ham-manuals to pedal and unison between manu-bination-pistons and pedals become possible. pered by his being unable to recognize als. Most of the older instruments will Generally it is a good rule to avoid using

ecultarines of a strange organ.

not in good condition. Including a second to be repaired and adjusted for many years and mannered otherwise, will display temperatinct ideas and hobbies which he incorporuntil the pressure required to depress each
ment when these pistons are used. their rocas and nonowes which the miscopor-ates in his work. For example, there is key is noticeably different from that of the

However, despite these possible occurone whose stop tablets are lifted, or the next one; and often the valves are not rences, the tubular-pneumatic organ will be upper end pushed, to draw the stop—just opened fully so that the pipes are under-the opposite of common practice. The blown and speak slowly. On the whole, writer had the opportunity of speaking with however, the tracker-action organ is not this builder and of asking him why he tricky, and its markings are simple and maintained this peculiarity. He replied that lucid. The point to keep in mind is to he was not the peculiar one, for did not the handle things firmly. Press keys to their swell pedal move backward for a crescendo, full depth; pull stops their full length. and did not the crescendo pedal move the same way? Then why not the stop keys? The reason seems logical enough, but it Briefly, the tubular-pneumatic action dedoes not help the organist who finds the desired pianissimo passage a blare of trum- in a tube, causing the collapse of a tiny pets, or his decrescendo a popping-in of bellows or "pneumatic" which in turn actulouder stops. While not so annoying or ates the valve. Since both keys and stops combination-piston is in effect. The distracting as mechanical differences, vary- have to move nothing except a small air organist will recognize the electric instru-

No Substitute for Practice

stances prevent previous preparation. This a fraction of a second after the key is deis a knowledge of the mechanics and con- pressed the result can be very annoying, esstruction of the three different types of organs. Each of them is likely to present its found in many accompaniments. own limitations and difficulties; and each has its own diseases and bad habits. With tricky of all and can cause much discomfort Unison." This should be drawn immedi. Canada, and one which has made wonderthis knowledge there are fewer surprises, and embarrassment. This is especially true ately; for, unless this is on, the organist ful progress, musically, of late. The chor avoided. This might seem to be advice that is self-evident; but the writer recently was called upon to substitute, and, upon in- dow or against an outside wall. Perhaps carefully selecting his stops, has been at a well known as a recitalist, and possessing quiring from the regular organist, was in- the trick most noticeable to the audience, formed that the action was tracker. The and therefore most embarrassing to the orinstrument proved to be tubular-pneumatic. That organist has been doing very creditable work for his church for a number of wherefores of such conditions; but here of the mechanics of the organ would make will aid in avoiding the occurrence. him slow and awkward on a strange bench.

The three types of action now in use are the tracker, the tubular-pneumatic, and the electric. The organist should first identify the type and he then will almost know what facilities he may expect upon studying the

The Organist's Etude

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quickly the possibilities, limitations, and be found to be this type; and often they are them unless it is known what to expect not in good condition. Their action has Frequently a tubular instrument, well-

Tubular-Pneumatic Action

ing ideas of pipe voicing can also cause dis-control, the action is very light, and stop-ment readily and he has reason to do so comfort. One finds that the Salicional can tablets may be used instead of draw-knobs, enthusiastically. be anything between the Acoline and the Some of these organs retain knobs for couplers. In such cases, or course of the copper tabs, the action can be as light as on the organ, especially the better known No substitute for fractice knobs move only a traction of an men, and copper takes, the asset that the asset tha opportunity to practice, and the visiting or- a stop or coupler is drawn, or when keys ganist is indeed fortunate to be able to are depressed, there is a characteristic study a strange instrument before per- "pflup" that bears witness to this type of forming on it. But there is another ele- action. The console, if not directly at the ment which greatly influences a man's organ case, is seldom more than a few feet adaptability and readiness to control the from it. Sometimes the builder has exunfriendly organ-one that makes any tended this distance, and in such cases the possible practice more telling and at the organist must be prepared for a drag in the same time is invaluable where circum- action. Although the note will sound only pecially in rapid repetition of chords as

> The tubular-pneumatic action is the most in damp weather or when there has been a will find that no stop will sound in its us numbered somewhere near two hundred. ticularly if the organ is near a door or winhas approached an instrument and, after largest churches in the city. The organist, ganist, is the sounding of pipes when they should not. It is good to know the whys and

Starting the Blower

Jacinties in may expect upon studying the pressure rises in the chests. Some notes in others, each stop has a corresponding absence of legato was painfully evident. console. Usually it is not hard to disting the pressults that the pressults the pressults that the pressults the pressults that the pressults that the pressults the pressults that the pressults that the pressults the pressults the pressults that the pressults the pressults the pressults the pressults that the pressults t guish between them, even with a very magn consumer to some personance, ugan some smear the stop is with a little care, and the exercise casual examination. In the tracker action especially if the organ has not been used drawn or not. Of course in either of these imagination and taste, these things would the considers invariantly a part of the core to a ten usay, out to many some man or case. The touch is inclined to be stiff, striking of the key several time will perfect in the use of the pistons. Other organs are Grere would not have been made to approximately the considerable through the cons gan case. The touch is inclined to be still, studing our me seep section into a work of the stops and a starting of the starting of th especially when manuals are coupled, and summent to stop it, across and the stop knobs are likely to require a firm couplers quickly and be very careful about combinations drawn by the pistons at the nother would the sprightly fusure have the stop knobs are likely to require a firm coupters quickly and to very careful about making any changes during a part of the lever, is the visible action of the keys when server, is the visible action of the keys when server, is the visible action of the keys when server, is the visible action of the keys when server is the visible action o ever, is the visible action of the keys when service where a possible sound than the manuals are coupled, so that the keys of organ night be most distracting and annoyal action the first time it is played upon.

So much for what much a manual are have had to be sacrified, the harmonic manuals are coupled. The harmonic manuals are coupled as that the keys of organ night have had to be sacrified, the harmonic manuals are coupled. manuals are coupled, so that the keys of organ inight because in the swell lower as those of the great are ing. Before turning off the blower the swell lower as those of the great are ing. Before turning off the blower the So much for what may be expected generable the left hand to assist in the period of the swell lower as those of the great are ing. Before turning off the blower the swell lower as those of the great are ing. Before turning off the blower the swell lower as those of the great are ing. Before turning off the blower the swell lower as those of the great are ing. Before turning off the blower the swell lower as those of the great are ing. Before turning off the blower the swell lower as those of the great are ing. Before turning off the blower the swell lower as those of the great are ing. Before turning off the blower the swell lower as those of the great are ing. Before turning off the blower the swell lower as those of the great are ing. Before turning off the blower the swell lower as those of the great are ing. Before turning off the blower the swell lower as those of the great are ing. Before turning on the business and the played. This type of action is now found stops again should all be closed. This not erally from the different types of action, sages of sixths; but it would have been played. This type of action is now found stops again should an ite most a the probability of noise as the Let us now consider some positive suggests worth it. An organist, even with all the below in the control of the probability of noise as the Let us now consider some positive suggests worth it. An organist, even with all the below in the control of the probability of noise as the Let us now consider some positive suggests worth it. An organist, even with all the control of the probability of noise as the Let us now consider some positive suggests.

Although not so much heralded electricity Perhaps these precautions and suggeshas worked the wonders in the organ that tions instill the idea that it is best for the it has in other lines. There seems to be no organist to stay at home. But banish the limit to the possibilities both in tonal effects thought! There are really few things and convenience for the player.

from the pipes; in fact it is often movable ent instrument, particularly if some pracwithin a wide area. Little lights show tice is possible before a public performwhen the pressure is up and also what ance.

It is very dependable and seldon misspeaking stops and use the tablets for the behaves. Since the keys and stop control couplers. In such cases, of course the have only to make contact between two

The Couplers

instruments. There is usually an array of stitute, is too evident to any critical list their position and action depending on the to offer some suggestions which may prove opinion of the builder. Often there is a tab helpful. by itself or among the couplers, innocent A few months ago the writer attended looking, and no more conspicuous than a performance of the greater part of the the others, marked "Sw. Unison" or "Gt. "Messiah," in one of the larger cities of pronounced change in the temperature, par- normal pitch. More than one good organist and the work was rendered in one of the

to the oxidation of the small contacts. Pected. But, with the exception of a few years; but it is probable that his ignorance space permits only a few suggestions that times will be sufficient to clean this and a disappointment. However the striking of the key several numbers, the organ work that night was bring the note into action. The same word The introductory Grave and succeeding of warning can be given on the combina- Allegro in the overture were too identical Before starting the blower, be sure that tubular organ. While they are not tricky resembled a Moderato, and the tope-color is some all stops are closed, not neglecting the cresor liable to cause any noise, it is hard to was deadening in its monotony. In a all stops are crossed, not regressing use sees of name no came any noise, it is nard to was deadening in its monotony, ceredo pedal or combination-pistons. This know just what is coming. In some in- parts of the development section, where precaution will prevent agonizing groans as struments the pistons actuate the stop keys; sixths were assigned to the right hand, the especially if the organ mas not occur used organic organic organic memory of these magnitudes and taste, these tuning of for a few days, but in many cases just the cases the organic will be greatly helped have been largely avoided. The solemn

only in organis of very moderate size, and only reduces the probability of noise as the Let us now consider some positive suggests worth it. An organist, even with an organist can expect few interesting pressure goes down but also helps in tions. First the visitor should read all resources before him, cannot be expected.

sound or function of each as it is read Particular attention should be given to the couplers, as they always play a very promment part in obtaining a smooth, dignified performance. If the same stop appears on more than one manual it can safely be assumed that there is but one set of pipes playable from each. Sometimes this would affect the result obtained and should be taken into consideration. Locate the swell pedal and move it several times in order to get the "feel" of it, at the same time distinguish its location carefully from that of the crescendo nedal.

It is best to start out with a combination as near as possible to one with which you are thoroughly familiar. For example, on a two-manual organ, a "P" combination on the swell coupled with an "M. F." combination on the great, and with a soft pedal coupled to the swell will be found very useful, yet safe. The great is ready for solo work, and considerable expression is possible just with the use of the swell pedal and alternating the manuals. As found very light playing, pleasing, and familiarity is gained, excursions into the other facilities of the instruments can be We now come to the electric action. taken gradually but always with caution.

that can compare, in interest or satisfac The console can be placed any distance tion, with meeting and playing on a differ-

The Organ in Oratorio

By H. C. Hamilton

far as to make the required pressure adjus-formed at the Easter and Christmas seasons, is an occasion on which one may hear some very fine organ playing, or the The only probable difficulty that the visit- reverse. The differences between a firsting organist will meet will be the difference class orchestral accompaniment and what in the facilities and equipment of different is frequently heard on the organ as a subcouplers, combination-pistons and pedals, ener to need further comment, other than

loss when there was no response to his play- a high degree received in England, had a magnificent instrument at his disposal, and, Occasionally a note will not sound, due naturally, some very fine things were ex-

the organist can expect few interesting pressure goes nown out also happen tools. This the vision should read all resources before him, cannot be began stops and a severe limitation in the coup-avoiding it when the organ is again brought stop knobs and couplers carefully, making to duplicate all the multiplicity of the of their begans and thickness and the property of the office of the organism and the property of the organis stops and a severe limitation in the coup-arounding it when the organ is again prought stop knots and couplers carefully, making to duplicate all the multiplicity of the or-liers, there being issually only those of the THE ETUDE a study of what he must retain, and what sion. Suffice it to say that many sections

he may sacrifice, The Pastoral Symphony also was deserving of better treatment. Here, as everyone must recollect, the atmosphere is tranquil, both in tempo and dynamics: anything bizzare or strident to be rigidly excluded. The pervading string tone. which finally is heard muted, and subdued that are played between the words "Wonwood-wind, produce a lulling effect imderful," "Counsellor," are in the orchestra possible to describe, but, once heard, never just quoted. This creates a dynamic conforgotten. No musician ever dreams that trast that never fails to thrill the lis tener. But in the present instance every this beautiful, ethereal, and yet at the same time, full mass of tone can be duplicated thing was played full organ; the interludes on the organ. But an organist can confine of thirds being every whit as powerful as himself to the stops of decided string the looked-for climaxes. Consequently, quality, and especially remember to avoid each entry of the chorus was not particularly inspiring; rather the effect was like a heavy, booming bass. a brilliant organ toccata with a rather

The String Tone

The quality of string tone in the orches- ment tra is distinct, and yet not at all unpleasant The "Halleluiah" was up to the aver even if long continued, as a pedal-point, by age; perhaps a little better from the chorus the 'cellos, (The double-basses verge oc- stand-point, where the crescendos and casionally on a rough tone.) But a long fortissimos were much finer. But the orcontinued pedal note in the organ will tire gan betrays its weakness on unison pasthe ear much more quickly. In the pres- sages such as "For the Lord God Omnient instance, and before the selection was potent." In the orchestra the brasses enter finished, the organist had held down for here with majestic effect; the organ always several measures, what gave the impres- fails to give the pomp and pageantry the sion of low C in the pedal, on a 32 foot words and music seem to suggest and instop. It was not a loud sound, certainly, spirc. Of course, this is a short-coming but during that unrelenting holding of the in the organ itself, as it cannot reproduce nedal note the atmosphere became charged exactly the bass effect, the nearest apwith a vibration that beat pitilessly on one's proach being the trumpet and trombone ear-drums, till the longing for relief put stops. But perhaps a more serious weakall other thoughts to flight. As one knows, ness here is the absence of accent which a long continued tone of this kind does not characterizes a flourish of trumpets, and appear particularly noticeable if close to which an instrument like the organ, with the organ, but a short distance away the its "set" tones, cannot emulate. The writer sound, if long sustained, grows exceedingly has found on more than one occasion, that unpleasant. Then, too, as its use did not a trombone played with the organ is a carry out the orchestral idea, it had noth- splendid combination at such times. This ing particularly to commend its use in instrument combines especially well with such a selection. a pipe-organ, and its use can be commended

Such extremes of pitch or color have in such selections as "Unfold, ye Portals," their uses, of course, but not frequently. "Nazareth," "By man came also the resur-One might as well commend the use of the rection," as well as the "Halleluiah." 16 foot trombone as desirable throughout If one will listen to the best things with some brilliant selection. But the only ef- the utmost attention, and reflect later in fect to a musical ear would be coarseness quietude upon what he has heard, it will of the first degree. Such a stop may be soon become apparent that anything really used with fine effect in some cadences, or fine in music is more than a certain numwhere a finish is upon a unison; a thing ber of notes played or sung within a given in which the organ betrays its weakness space of time, but rather the calling up very noticeably. However, this is a digres- and presenting in very truth a tone-picture

"Here lies the great work of musical ciation of the art; to affirm and emphaeducation. Its true function is to arouse size the intimate connection between life and foster the spirit of enthusiasm and and art, and to link up past and present appreciation. To create this, a firm foun- achievements with future possibilities are dation is the proper and intelligent appre- necessary,"

-SIR DAN GODFREY.

Tschaikowsky's Adoration of Mozart

By Arthur Walsall

THE musical director of the state pub- beauty in the world of music. No one else York Times. An entry dated Sept. 20, 1000, is very curious. With child-like piety that ings.

"In Mozart I love everything, because in the work of love all. Mos aoth whom as a child he held in awe but him I first understood what music really is. also in fear, and Mozart with Christ. Of Until that time (I was 17 years old), I love Mozart as a musical Christ; inci- know, for example, that quite a number be blasphemous.

Mozart was of the same angelic and touch." childlike purity of disposition. His music (Tschaikowsky's childhood was not a that, if anyone deserves to be compared to heard in infancy came from a music-box Christ, it is he. . . I am deeply con- tinkling out Italian opera selections and vinced that Mozart represents the zenith of one or two short Mozart pieces).

lishing house of Soviet Russia has recently has made me weep with joy and inspiration, published diaries of Tschaikowsky, ex- nor made me sense the nearness of what we cerpts from which were printed in the New call the ideal. Beethoven also makes me York Times. An entry dated Sept. 20, 1887, tremble, but out of fear and painful long-

indifferent ejaculatory chorus accompani-

intentional irreverence, Tschaikowsky a person whom we love, we love all. Most compares Beethoven with the God of Sab- of all, I love 'Don Giovanni.' Thanks to Beethoven, he says: "I bow before the knew nothing but the Italian or sympamajesty of his works, but I do not love thetic half of music. Naturally, though I . If Beethoven occupies in love Mozart, I do not assert that every one my heart the place of the God of Sabaoth, of his compositions is a master-work. I dentally, he reached the same age as of his sonatas are not masterpieces, but I Christ; this comparison is not intended to love every one of them, because this musical Christ has sanctified them with his

is full of such unattainable, heavenly beauty musical one. Almost the only music he

of the Pastoral Symphony and overture were a valuable lesson on what not to do The Child's Dynamic Contrasts Of the chorus accompaniment, the first Approach to that claimed particular notice was "For unto us." As everyone knows, the thirds Music Study

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(1) A Duplex Organ is an instrument where stops appearing in one manual are also included the second of t

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Sallcional (or Dulciana) ... 8 ft. 73 pipes
Stopped Diapason ... 8 ft. 73 pipes
Finte ... 4 ft. 73 pipes
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een used elsewhere and are being "borrowed" for a second usage.

(2) A Unified Organ is an instrument where the sels or ranks of pipes are extended to \$3 or \$97 pipes and are used to produce tones of similar quality at different pitches by means of these extensions. A specification somewhat similar to the one above, if du-plexed and unified, would result in a very

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"The perfect purity of his harmonies (in of color which it commands; and for that natural manner in which they follow each we have to thank the American organ other, the rigid exclusion of every note not builders. Of course, one must use discre- exclusively belonging to them, and their tion in mixing the colors of his tonal perfect unity one with the other, however, palette; for too much color is as bad as proclaim the refined and accomplished scholar, with whom art has become second -MARCEL DUPRÉ, nature."-DR, H. J. GAUNTLETT,

(3) Augmentation is really nnother word for Unification, but is more commonly used in connection with the Pedal Organ, when some of the ranks or sets of Pedal Pipes are ex-tended upward, and are used to produce stops of similar quality but of higher pitch.

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we'nd for individual tour-soler effects, the result of the Pull Organ ensemble would be result of the Pull Organ ensemble would be booklet many helpful suggestions as to the exists the soler many helpful suggestion as to the exists the pull of the

very unsatisfactory for the reason that there would be too much "top and bottom" that is, 18 ft. and 2 ft. As all the Pedal Stopen Organ would also lose in offerciveness when Full Organ was used. Unification of some stops is destrable in some instances, but must be used with much discretion if unsatisfactory made to the above specification without about the properties of the properties o J. W. YORK & SONS Dept. 1025-I Grand Rapids, Mich

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The Clefus Meaning, Use, How Many, Etc. Meaning of Some Resta

Q. What is the real meaning of "Other" Q. What is the signification of the rests in

Q. What is the significant of the rests in

Q. What is the significant of the rests in

Q. What is the significant of the rests in

Q. What is the real way to be reliable to the reliable

Mo.

A. "Clef" (from the French clef, which is also spelled cl') means "key." Its precise use is to determine the absolute pitch of a particular note by means of which the pitch of the adjacent notes is determined. There are three signs called clefs: the F clef

9 or C; the C clef or S; the G clef

. The C cief determines the absolute

quire further help, write again.

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What roices would sing these notes?—A. C. D., Providence, R. I.
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What review would sing those worker—A. C.

The C clef determines the absolute pitch of "middle C." This C is exactly inly way between and equid-lightent from the produce of the control of the cleft of the cleft of the cleft of the control of the cleft of



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"This letter to you is in the nature of an appeal. Here is my story. I am a violin teacher in a small town, and have been for many years. Have made the violin my intense study, and love it with a passion. I have a boy, aged 12, who has, with tender nursing, you might say, reached the place attention of a wealthy nobleman, with the open to pupils who have been pay students for guidance. Here we have a talented boy without question, and if it were not for my

tone. It is not what one plays, but how well one plays-you would be quite satisfied if you heard him, I know; and it's too bad we live so far from you; but many years of work and hearing good violinists convinces me that a boy of twelve who can play Ovide Musin's Mazurka de Concert, DeBeriot's Sixth Air, the Zigeune by Sarasate, and other pieces of like difficulty, is far above the average child.

"If there were some way he could get the proper attention now, what a credit he would be to his teacher. He is large and strong for his age and capable of hard study. He began studying at the age of seven. What shall we do? Write and tell us."

Talent and Opportunity

The world is wide, and the amount of talent is limitless. I do not doubt that, for every great violinist who has gained eminence in his art, there are a hundred, possibly a thousand, who might have become equally great, had the opportunity of being trained in the proper musical atmosphere under a great master been offered in early youth. No one has expressed this truth more beautifully than the Euglish poet, Grey, who says in his famous "Elegy in a Country Churchyard:"

"Full many a gem of purest ray serene, The dark unfathomed caves of ocean

"Full many a flower is born to blush unseen And waste its sweetness on the desert

In the case of a young violinist, it is not enough to have the genius; for, untrained, it leads nowhere. There must be the advantage of a musical atmosphere, the communion with great musical minds, and the guiding hand of an eminent master.

In a great country like the United States there are thousands of talented children, who their parents feel might develop into but practically all our larger colleges and ings when he commenced to make money have the right opportunity to study with great teachers and to grow up in a musical

markable musical talent wherever it may arise. The young prodigy attracts attention, and wealthy people consider it an obligation to help the talented children of parents who are not able to afford the proper education for the young violinists. Many instances could be cited of eminent musicians in Europe who were educated in govThe Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

result that he was given every opportunity of the school for a certain length of time; to develop in the right way. He studied but in others there are no strings to the secting conceil, I should say he is a genius.

with Professor Ottakar Seveik, the faones and the senonarsuns are given to my
ones, so long as the takent is there. So if
one, so long as the takent is there. So if
the takent and art, and here we are
attended as a great artist and in the senonarsuns are given to my
one, so long as the takent is there. So if
the parameter of this box anget him to a
"One finger set square across the two
large city there is no doubt whatever that strings serves for both notes.

was halled as a great artist and in the senonarsuns are given to my. practically helpiess, not able financially to was hailed as a great artist; and in the enhelp him on. Can you tell us what to do? suing years he won fame and fortune. He finest character, absolutely free of cost, single finger cannot execute both tones, be "Don't confuse this with the over-fond married a countess and achieved social alterays provided his talent is great enough cause the lower tone in this interval is parent who always thinks he sees in his rank. Few violinists who ever lived have to tein a scholarship. This would give him raised a semi-tone, and is half a tone higher

Genius and Poverty

poor boys of great talent in Europe, Pro- and other privileges. In a large city there fessor Leopold Auer, some of whose most is also much music of the finest character famous pupils were poor boys in Russia, going on all the time, much of which can said to me on one occasion: "I find splen- be heard free of charge. Even the bands did violin talents on every hand in the which play in the parks give a certain por-United States. This country is full of bright children who only need good musical surtures, selections from grand opera, and play such passages atrociously out of tune, geniuses whose parents cannot pay the sic, will he but diligently seek for it. heavy cost of a musical education. The United States should have national schools of music, supported by the government, where poor students could be educated free of charge, just as is done in Europe." But for a few words of practical advice

to our correspondent. Possibly national many years yet, and that will not help in to obey the rules, which are usually of a a semi-tone higher (on the lower string) on the present instance. The first thing our very strict nature. If a scholarship could be the fingerboard. By following this method, correspondent should do is to have the boy obtained, the only expense would be the the student will soon learn to play diminplay for one or more violin authorities and charge for board and room. see if their opinion as to his talent coincides

In case the lad's father is unable to save

The same rule as to the fingering holds with his own. Once it is settled that he has enough from his income to take care of the good in many cases when executing diminextraordinary talent, no time should be lost dormitory charges, the only recourse is to ished fifth passages not in chord form, but extraordinary fazient, no time should be lost destinated a state of wealthy friends, or where the tones follow each other as in the he at present lives. Residing in small towns to get up a benefit concert. There is no following:

has many pleasures and advantages over doubt much local pride in this boy, in the large cities; but developing a talented small town where he lives, and he has no Ex 3 young violinist is not one of them, unless doubt many friends who would like to asthe small town happens to be located near a sist him in continuing his studies in a large large city, where there is easy access to its city. Try the plan of having the boy give musical advantages. If the father could a benefit concert. Probably 100 persons secure employment, either musical or other- would be willing to pay \$5 each for their wise, in one of our large cities, such as tickets, to help swell the fund, and the rest New York, Chicago, Boston or Philadel- of the audience ordinary admission rates.

It is true we have no national minuse assumes a sum or extra a minuted upon a schools in this country as they have in En- in the minute of the country as they have in En- in the minute of the country as they have in En- in the minute of the country as they have in En- in the minute of the country as they have in En- in the minute of the country as they have in En- in the minute of the country as they have in En- in the minute of the country as they have in En- in the minute of the country as they have in En- in the minute of the country as they have in En- in the minute of the country as they have in En- in the minute of the country as they have in En- in the minute of the country as they have in En- in the minute of the country as they have in En- in the minute of the country as they have in En- in the minute of the schools in this country as they have in the most supplied to the country as they have in the most substitute and the most substitute in t conservatories of music, many of which professionally. have been endowed with large sums by

Little Hints

As the pegs of the violin wear, they projecting ends, pushing the pegs out, and gradually work farther and farther causing the strings to come down. through the holes in the walls of the string-In a violin which has been used a great deal without having had the pegs replaced, we present a much neater appearance, and will prevent the protruding peg ends from ernment schools of music, free of cost to their parents, or by wealthy patrons. Kubesometimes find the pegs sticking out a getting in the way of the fingers in tuning. Ilik, the embent violinist, was the son of a quarter or half inch, beyond the walls of if, from long, continued use, the pegs have

The projecting ends should be cut off such as the following where an advance through the holes in the walls of the string.

Lie projecting cans amount or cut or such as the following where an advance box, until they project beyond the walls. This will cause the hole of the will be will b lik, the eminent violants, was the son of a vestion by a result of this is that worn very far through the stringe-box. It is impossible to play many velocity

class, recitals, lectures, theory and harmony as in the following: Speaking of the opportunities given to classes, reduced rates to symphony concerts tion of their programs to standard over-

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to move to a large city the only other way these diminished fifth chords, is first to would be to have the boy go alone. Many place the finger for the upper tone, making of the large conservatories have dormi- sure that it is in tune, and then to place the tories, where the pupils board. The stuschools of music may come; but it may be dents are carefully looked after and made ing care that it lies close to the other finger,

New York, Chicago, Boston or Emlader to the source country subsection rates ural, the inger would have to be drawn phia, or a small suburban city near to one This would give a fund of \$700 or \$800, back to the C natural, making it much more pills, or a small south-early use to one of them, I am sure the problem would be which would pay the dormitory charges, difficult to play the latter in time than if the of them, I am sure the problem would be when would be when would put our our charges, on the latter in time than it in half solved, if the boy possesses real genius, a long time. Maybe a wealthy friend could first finger were used as above indicated.

Thousands of eminent musicians owe have been encowed with sarge sums up thousands of the state of the success to having been helped in this in diminished fifth passages as above, is

passages involving diminished fifths on the

Diminished Fifths

VIOLIN pupils, at least in the earlier stages, are invariably puzzled when they come to the special fingering required for the safe performance of passages containing diminished fifths. They usually balk when they come to such passages, and only repeated explanations on the part of the teacher enable them to see through the principle involved in the special fingering required

The pupil readily understands the fingering of a perfect fifth, such as the follow.



parent wno aways tunks he sees in use rank. Few violinists who ever lived have children marks of geniis. In success which fell to the studying the Kreutzer Etudes. He has a lot of Kubelik, the poor gardener's son. tages of the school, such as the orchestra executing a chord of the diminished fifth

Pupils in the earlier stages, invariably roundings and good teaching to develop in- other music of good character. The student both tones being wrong as a rule. They to excellent artists. What the United in any one of our large American cities can usually finger the upper tone too high, or if States lacks is free education for young live in a perpetual atmosphere of good mu- the upper tone is correct, the lower tone will be too high. The fingers in such a passage lie close together on the fingerboard, just as when a semi-tone is executed If it is impossible for our correspondent on one string. An excellent way to practice ished fifth chords in tune.



In the first two measures above, if the second finger were used for fingering the F sharp, and also for the following C nat-

second finger, the C sharp is played with the third finger.

great teachers and to grow up m a must have summy punamuropiass, nave irre scionurships which would give them the ships which are given to talented pupils. In manner when they were young and their not observed in all cases (except in the case of chords) as it is sometimes found more of chords) as it is sometimes found more convenient to use the same finger for both notes. The educated, highly-trained violinist, however, uses different fingers wherever possible. The use of another position also facilitates the execution of these diminished fifth passages, in many instances



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fingers such as in the following:



The teacher should strive to impress these rules governing the fingering of diminished fifths, upon the pupil so continually that his mind will grasp the principles involved in them. It is an excellent idea to pencil a few such passages on a piece of music paper, without marking the fingering, to give to the pupil to mark at home.

Some Hints for Eliminating Scratching

By William Kupper

the aspiring young violinist is the elimination of scratching and grating noises. The relegation of such cacophonous sounds depends almost entirely upon the performer; and personal creations. The new ones are the personal factor in playing the violin 'mass products.' Mass production can puts the player at a disadvantage greater never achieve what individual production than that encountered in mastering other can." instruments. It is a truism that thought can play almost as an important part in the molding of the player's ability as genius and hard work. So, in the elimination of rasping noises, one should consider the problem in a thorough fashion.

If the bow is drawn across at right angles to the strings, the notes produced will be well-nigh perfect. Imperfect bowing may sometimes affect the intonation. Accordingly, the student should watch the course of his bow by playing memorized scales slowly and carefully, noting and correcting defects. Practice of this sort will duction of his had not the success which he also improve tone.

In the high positions, especially while will mar the playing. To climinate the flaws, the fingers should press firmly, while the bow should be used sparingly. The tune. In a word no man was less calcuand the fingerboard is greatest in the quently the success he met with during his high positions shows the necessity of firm life was comparatively small."

In changing strings it will be found that the bending of the wrist toward the body t the moment of transition, and a subsequent turning back to its original position Harper's Bazar, we find in the issue of when the next string is touched, will elimi- January 5, 1878, this reminiscence of the

However, there is another factor in first native soprano to attain international sound production which does not depend renown. upon the player's skill. Strings must be "When in Chicago Miss Kellogg sent perfect-free of irregular thickness or word to Behrens, the musical conductor, thread-like tears. Then, too, the bow's that she wished to rehearse with him the hair must be absolutely clean, without Polonaise from 'Mignon.' Behrens went to greasy smudges, often found from promis- hunt up the music, but the man who had

The Violinist's Tone

By John I. Brooks

Among all violinists there are great differences in tone. Probably no two have quite the same. It is possible, from listentwo different violinists. Anyone can detect a little stout." the great differences in the tone of Kreisler and that of Elman. So the difference with "I no not play what is called Berlin all violinists, great and small. Each one is schooling. I revere the name of Joachim, born with a tone to develop up to its but in some respects I have changed my highest degree of perfection.

of so many pupils would be to have their do. Use the literature you can play." bows repaired more often (every three

violin except by the use of two different months, at least), and to use good strings with just the right amount of resin, and, of course, to bow at the right angles.

The Secret of Cremona

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"The old instruments were individual

Non-Businesslike Mozart

FETIS, "the most learned, laborious, and Model prolific musical littérateur of his time," in his Universal Biography of Musicians, Melody gives the following incisive characterization of Mozart:

"Mozart, an impassioned artist, composed as he felt; he composed for himself, and in good earnest, never supposing it worth his while to please any but those who felt in a lively manner, and who reasoned upon what they felt. When he found that a proanticipated, he would shut himself up at home with some of his friends, play over playing double stops, morbid, jarring noises to them the music that had been rejected by the public, and, satisfied with their approbation, thought no more of his ill forfact that the clearance between the strings lated to succeed than Mozart, and conse-

The Ambiguous "Polonaise" In glancing over some old numbers of

ate, to a certain extent, crunching sounds. once famous Clara Louise Kellogg, our

it in charge had sent it on to New York.

"After failing to find the music in any of the Chicago music stores, a lady said that a friend of hers had the Polonaise and that if Miss Kellogg had no objection she would write her a note and ask her to send it down to the hotel. So a note was written to the owner, asking her to send her

Polonaise for Miss Kellogg's use. "Unfortunately, when the messenger ing to the records or the playing of some reached the house, the lady was out. The great artist for a time to copy his way note, however, was opened by her daughter. of playing a composition, but it is impos- a young lady of seventeen or eighteen, who. sible to copy his tone. Then, too, two vi- after looking through her mother's room, olinists may play on the same violin, but sent back a note saying that she did not the tone of each is still different. Some, know exactly what the 'Mignon' polonaise naturally, play the violin with a small tone, was, but that her mother had only three while others have a more robust one. A and not one of them was large enough to good test of this is to listen to records of fit Miss Kellogg, who, she understood, was

ideas of violin art since his day. Do not A great help to the thin, scratchy tone waste time playing what your hand cannot



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Editorial Note

THERE is nothing that the editorial staff of The Etude Music Magazine enjoys more than a good hearty laugh. We have a serious and important work to do, but that in itself makes the need for occasional flashes of humor more necessary. We feel that the real fun of life must come in our daily work if it comes at its best. Hundreds of things happen in the editorial offices that convulse us now and then. Every teacher and every student has happenings which are downright funny. If you have such a l'appening, note it down in a few words and send it in to us to pass on to others Let your colleagues cujoy your laughable musical experiences. If we laugh too, we shall be glad to print the occurrence.

Sometimes, however, there are things which are screamingly funny when they are seen but which are very hard to describe in words. For instance, the Editor was recently walking down one of the city streets where itinerant musicians are forbidden to play under the penalty of arrest and fine. An old harpist was playing at the gutter-side. With his right hand he played the harp and in his left he held an ocarina with a kind of megaphone attachment, upon which he played the melody with harp accompaniment. The one man band arrangement was really quite effective. A mounted policeman with a distinctly Irish countenance came down the street unseen by the player and drew up just behind the old man. The musician stopped playing and looked up. The policeman was just about to get into action when the old man started to play "Come Back to Erin." The musical bribe was too much. "Giddap," said the "cop," with a beatific smile, and rode down the street. You, Mr. Reader, may not think this was funny, but the little comedy caused all those who saw it to break out into hearty laughter.
Mr. I. H. Motes, of Chicago, has sent

us in a lot of musical jokes, which we print herewith. If you want more of this sort of thing in The ETUDE we would like to know it:

He had been considerably delayed by a prolonged business engagement, and when he arrived at the concert hall where he had been due over half an hour, the doorkeeper refused to let him in. "The concert has already begun, sir," he

explained, respectfully enough, "The singer is now giving the third song, and so I cannot possibly let you in." The man was rather indignant, but kept

his temper.

"But, I'll step very quietly," he said. "I shall make no disturbance."

"It isn't that, sir," answered the doorkeeper, confidently. "You see, the trouble is that if the audience see the door open they might all rush out."

The choir was rehearing a new setting of "Onward, Christian Soldiers," for the Sunday school anniversary. At verse three the choirmaster said: "Now remember, only the trebles sing

down to the 'gates of hell,' and then you all come in."

"Phats that noise, Mrs. Mulcahy?" "It's me daughter, Maggie, runnin' up an' down th' scales ' "Begorra, she must weight a ton."

Wife-"Don't you think music is sooth-

Hubby—"Music, my dear, covers a multitude of dins."

Cafe Cashier (testing coin)-"This quarter you handed me doesn't ring true." Customer—"What do you expect for twenty-five cents-a peal of bells?"



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World of Music (Continued from page 603)

until the 10th of November and no order will be accepted after that date at the bargain rates. Now is the time to place and the state of the state of the most mode of the most mode of the most mode of the most mode of the state of the most mode of the state of the

The Boston Civic Opera Company is the latest organization of this character to be announced. It has been incorporated under the State laws; and, after a sensou he Boston, beginning in the early fail, there will be a tour as far west as Denver.

A Prize of \$100 is offered by the Rubin-stein Club, of Washington, D. C., for a com-position for a women's chorus. Particulars from Mrs. Harvey L. Rabbitt, 312 Cathedral Mansions Center, Washingtou, D. C.

The Lodi Orntorio Society, of Lodi, The Lodi Oratorlo Society, of Lodi, California, recently gave a performance of Mendelssohn's "St. Paul," Last year they gave presentations of "The Creation" of Hayda, and of Haudel's "Messlab." No mean accomplishment for a community of but ten thousand inhabitants.

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advanced study of composition, either in this centry or abroad, has been awarded to Miss I deat Household Brush Set—consists of Phyllis Marie Kracutter.

Jean SibeHus has completed a new symphony which is to have its first public hearing at the Three Choirs Ecstival, at Gioucester, England, in September.

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JUNIOR ETUDE

Sharp Keys in the Major

By Agusta L. Catalano

With one sharp in the signature On the top line it must be: If F is sharped, then bear in mind That it's the key of G.

THE ETUDE



With two sharps in the signature, The added one is C: This sharp is placed on the third space, That makes the key of D.



With three sharps in the signature, You see it every day; sharp is placed above the staff That makes it key of A.



bbur sharps will change the key again, \nother's placed on D; the sharps are now F-C-G-D Which makes the key of E.



to key of B the sharps are five, Another one you'll see: What make the key of B



Six sharps we must consider now, Just add a sharp on E; A signature not often used, F # will be the key.



Now we have seven and the last, Just add a sharp on B; ("the key the seven make, Though seldom used, you see.



Just memorize these rhythmic lines And I will guarantee That you will ne'er forget the sharps, In any Major Key.

Betty's Ride By Gertrude Greenhalgh Walker

claimed, "I do not care. I won't take any notice that double har in the road. It surely

CONDUCTED BY ELIZABETH A GEST

more lessons."

up. You are racing. Let us practice hands how to fix her tire. Suddenly a fairy alone until we straighten out the places knight came along and in the twinkling of you are skipping and blundering over.' I an eye all was repaired and Betty and Villa hate practicing hands alone, anyway. Shura went on their way rejoicing. Scherzo, by Mendelssohn, plays it fast, fast, o'Clock. just like little fairies dancing in the wood-

"Well," said mother, "I am sure Shura had to practice it slowly at first, just as you have to do."

Betty was still disgruntled when she went to bed. She took Villa, her best comforting dolly, to bed with her and then the dream fairies came and invited Betty and Villa for a ride through Melody Land,

Betty asked permission to drive the golden automobile that the fairies brought and the fairy mother said, "Yes, if you be careful and go slowly."

Betty promised, and away they went, past brooks, then fields of nodding daisies. Happy bluebells rang out merry tunes for them. Betty began to think she was a

song a traffic officer, she came to a pause and You are all right. You are in your own they are all here again, you may have a inquired the way to Mclody Land. He bed. Whatever did you scream for?"

along listening to the songs from the next week,

BETTY came home from Miss Brown's trumpet vines when, bumpety, bumpety,

must have had a nail in it. What is the matter, dear? Did you fack-in-the-Pulpit near by was preach not have a good lesson?" queried mother ing a sermon on motorists driving at moment the tired little girl, as a tear filled "I thought it was going to be fine, but Tempo moderato, but Betty did not listen Miss Brown said, 'Betty, Betty, do slow to him. She was too busy worrying about

Cherassey, who is only eleven years old, "Oh, see the Thyme," cried Villa. Betty and who made the lovely record of the looked up. Sure enough, it was Four



"My," thought Betty, "I must hurry and wondering what was coming next; so great chauffeur and began an Accellerando through Harmony Land to reach home be- Mother said, "Now close your hand up because she was sure it was along a fore dark;" and she began to go Allegro, tight and every time you play the treble straight road. She did not see the sign then Piu Allegro, then Presto, when sud- clef of your Czerny exercise over once, "Rit" (sharp curve ahead), but rushed on denly something flashed across her eyes. It one of the little cousins will be here, for at full speed, nearly knocking down Jack looked like a new "key" and a warning you may then let one finger stand up.

Soon the road became unfamiliar and, spy- over her saying, "There, there, little girl. let each one come to see you again. After

told her that she was now in "Harmony "Oh, mamma, I was taking Villa for a hands."

went to turn around and, becoming con"Go to sleep, dear. You are all mixed notes were all finished, and she did not fused, used the wrong "pedal." However, up with riding and practicing your music." feel the least bit tired, and all because her the policeman blew a sharp blast on his Betty cuddled down, but she knew all dear little cousins had come to help her. whistle and Betty collected her wits before about the mix-up. She was sure Miss any harm was done. She was rolling gayly Brown was going to have a good lesson

The Three Essentials

By Marion Benson Matthews

MELODY, RHYTHM and HARMONY,

A succession of tones is MELODY, In one voice or instrument, as you'll agree: While a combination of pleasing tones

The three essentials of music are we,- RHYTHM the "metre of music" we call, For it indicates where the accents fall,

> When you practice your brand-new piece to-day,

The third of the trio, HARMONY, owns Don't slight any one of us three we pray!

Little Girl's Company

By Hazel McElhany-Green

studio after taking her piano lesson. She bump, a flat tire.

"Oh, dear, I was going so fast I did not time, for Ezerny was so uninteresting and not half so pretty as the little "Minuet."

"Oh, I wish there never was a Czerny each big blue cye, and spilled down on the rosy cheeks.

Now mother was dusting in the next room, and felt very sorry for Little Girl, so she said, "Well now, my dear, suppose we just play a game, instead of practic-

Then the tears all dried up and a big smile came instead, as Little Girl elapped her hands and said, "Oh, goodie, goodie, Mamma! What is it? How do we play

"We are going to play that your five little cousins are coming to see you; and after they all get here you will have such a jolly time." Then taking one little fat hand in her own mother said, "Now, this little wee finger will be Baby John, and the one next will be Winkie. Then this tallest finger will be Buddie, for he is so straight and tall; and the one next to Buddie we shall call Junior. And this cunning, fat thumb will be Tootsie, for she is really so

short and fat" Little Girl was laughing by this time Barline, the policeman.

Then she heard a minor chord crying, denly and crash! A scream! When you have played it five times, all the becareful of me," but never heeded it.

When Betty avoke mother was bending of the hand, and play the bass elef and

ton mer than she was now in Fratinopy. On, maintina, I was taking vita for a hands."

Land, "but to Da Capo and take the left: "tide and did not watch the road signs and lead turn and then the next right; then on nearly killed her. You bet when I go to for a few measures.

Miss Brown's again I will watch all the betr scales, and even the coming little Betty thought he meant miles. She signs in my music."

"Mimet," with its fairy-like staceator.

"Mimet," with its fairy-like staceator.

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Dean Jexico Erens;

One of the most interesting things we have kere in Cuba is the real love for good muse, We have kere many open managers here may be a few and the second of the seco

GRACE LEWENHAUPT (Age 13). Gervasio 35.

JUNIOR ETUDE-Continued

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Hidden Musical Terms





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favorite.

10. Can't I ever find you at home?

Letter Box



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would it be too much to ask you to send me a list of treyon render, who would like to review From your friend.

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The Sun Shall Be No More
Thy Light Woodward

(b) The Sands of Time Are
Sinking Urham-Spence

OFFERTORY

One Sweetly Solemn Thought

(Duet, S. and A.)

Ambrose-Bliss ORGAN Petite Marche DuBois-Rogers

SUNDAY MORNING, November 8th

ANTHEM
(a) O Gladsome Light....Sullivan
(b) Break Forth Into Joy...Simper
OFFERTORY
He That Dwelleth in the Secret
Place (Solo, B.)...Stoughton
ORGAN Commemoration March Grey ORGAN

SUNDAY EVENING, November 8th (a) The Spacious Firmament

I'm a Pilgrim (Duet, S. and A.)

MarchGounod-Roberts SUNDAY MORNING, November 15th

(a) Come, Oh Thou Traveler

OFFERTORY Praise Ye (Trio, S., T. and B.)

Verdi

Postlude in C......Schuler

(a) O Come Before His Pres-(a) O Come Before Distribution ence with Singing Martin (b) O Lord of Heaven and Earth Marks

Some Morning, Oh Some Morn-ing (Solo, A.).....Forman Piece HeroiqueDiggle

(a) How Sweet the Name of Jesus SoundsLisat-Bliss
(b) Now Thank We All Our God

Dear Lord and Master Mine (Solo, S.)Berwald

SUNDAY MORNING, November 29th

SUNDAY EVENING, November 29th ANTHEM
(a) I Heard a Great Voice, Kaberts
(b) Now From the Altar of
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Photo of Miss Laura La Plante, Universal Star, showing an attractive coiffure with a Venida Bobnet



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